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by JOSE FERRER

The Truth About Vittorio And Me

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Directed by LEWIS R. FOSTER · Produced by William H. Pine and William C. Thomas

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Screenland *plus* TV-LAND

Volume Fifty-Seven, Number Twelve

October, 1953

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hollywood itself (CONTINUED)

Dolores came sweeping into the delightfully gay and beautiful party that Louella Parsons and Dorothy Manners tossed for their respective boy friend and husband, Jimmy McHugh and John Haskell. She knocked the party people cold with a song from the show called "The Stronger Sex." The floor show at this party was better than all the acts at Las Vegas combined. Jane Wyman was mistress of ceremonies, backed up by her husband, Freddie Karger, and his dreamy orchestra. George Burns did one of his famous turns including some dancin' and singin'. Jane and Dorothy Lamour whipped up an impromptu sister act that was a hummer and a coupla gals from Jimmy McHugh's act got up and sang some of his fabulous tunes. Donald O'Connor and Marilyn Erskine, Hollywood's most torrid new romance, slipped away—Don being on a health kick at the mo.

There've been a rash of parties all over town. The opening of the Universal Art Gallery brought out zillions of art lovers and party people. This very important project was started by Katherine Goetz and Norvel, the latter being the veddy famous lecturer and psychiatrist, and if you think there aren't some fabulous paintings in this here gallery then you just aren't hep. Place was so crowded, though, you couldn't see the pictures for the people. Had a delightful chat with Ed Wynn who knows his paintings backwards, forwards, and upside down. He told young artist John Morris how currazy he was about the painting John did of Keenan—a clown portrait that's a dilly. Mitzi Gaynor, there with Jack Bean, looks purtier and purtier. Gladys and Eddie Robinson, art connoisseurs, spent most of their time trying to get behind the people to see the pictures on the walls, but they weren't very successful. This important event even brought out Mary Pickford and Buddy Rogers, who don't go around social too much.

U-I's young and top producer, Ross Hunter, flung quite a ball just for the
(CONTINUED ON PAGE 10)



Terry Moore, Dick Clayton and the Brinkmans at Ann Blyth's reception.

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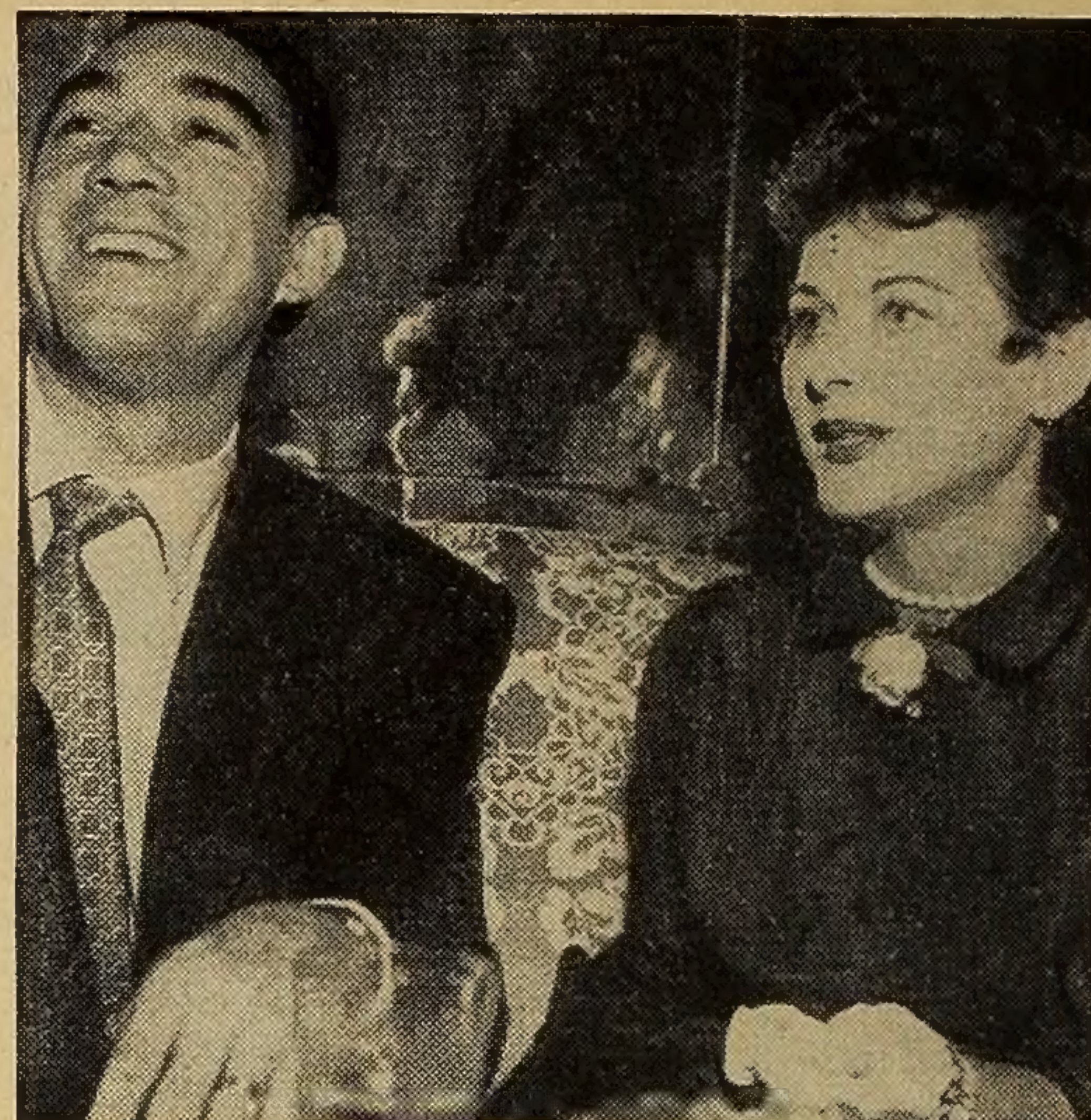
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what hollywood itself is talking about! (CONTINUED)



Shelley Winters and hubby Vittorio Gassman at "Red Garters" reception.



Anthony Quinn, Hedy Lamarr at party in Rome to promote her "Femina" film.

fun of it—with a Spanish motif (this for his chum Ann Sheridan who is made for everything Spanish). Cute touch in the decor was the fireplace, which was filled with big fat balloons. Annie was with her friend, Rudy Acosta—he was in the Hollywoods and away from his family and she was seeing he got around and not too lonesome while he was doing a picture. Ann's gone off to Mexico again, to live, and will only come back here for movies. John Lund had just returned from a long tour of Shakespearean repertory and it's nice to have that funny guy around the parties again.

At another party we got a look at a performance by John Hodiak that should really hit the night club circuits. This

boy couldn't be funnier and everyone at the gathering begged him to get the act together and put it on the road. Seems Hody's been doing these comedy bits all over at parties but never quite got around to making it a professional do. New York writer-publicist Mike O'Shea had just come back from a fast trip to Alaska and was showing all of us the gold nuggets he had picked up at a placer mine. That's our next stop. We met the young singer, Mike Rayhill, who is just back from Paris and you're going to hear more about this boy very soon.

Went on to another one at Jean Stein's—a very late one it was—and a lot of the kids from the "Top Banana" show

(CONTINUED ON PAGE 12)



Giants Buddy Baer, Johnny Weissmuller at Chase Hotel party in Santa Monica, argue as to which one will dance with tiny Vicki Graves, diving champion.

There'll be a touch of Marlon Brando in Marilyn Monroe's new picture—she'll wear a torn shirt like he did in "Street-car Named Desire"—it's called a plunging shirt back.

Hollywood went to Florida on "The Naked Jungle" picture. Charlton Heston and Eleanor Parker took off to film the story of man's battle against man-eating ants. We don't want none of them critters around these parts—let Florida have 'em. (The ants, we mean. Eleanor and Charlton may return).

Jan Sterling got busy while Paul Douglas was in Europe making personal appearances with "Forever Female." This little forever female did the whole house over for her man and, best of all, saved all the bills for him.

When Alan Ladd returns from his year and a half away from Hollywood he's got an unpleasant surprise waiting for him. He and Susie moved in from their ranch to a fairly wild spot in the hills—but it's been tamed. About three huge new homes have been built right around him in his absence and all the underbrush is gone. There just ain't no privacy any more.

Got a good look at Coleen Gray's new romance at the Universal Art Gallery ball. He's a very handsome Army officer and they are really in loove.

So are Gene Nelson and Jane Powell,

who make no secret of their being happy together. And so are Rita Hayworth and Dick Haymes—which strikes a lot of people as a rather odd combination—don't ask us why.

The Ty Powers got back in town—he finally had to get back for this picture he's committed to—in time to see a couple of much discussed portraits of themselves being auctioned off. They'll get away again before long and after the baby's born. Like Europe, see.

Bobby Wagner's hired a press agent to keep him out of the papers a little bit more. Seems he thinks too much publicity spoils the broth of a boy. He's had nothin' but covers on the mags and interviews inside.

Collier Young isn't afraid of anything. He's co-starring Ida Lupino and Joan Fontaine in "The Bigamist." Ida's his ex, Joan his present wife. Howard Duff, Ida's present husband, is the male star. And, hold onto the arms of your rocker, his mother-in-law, Lillian Fontaine, is also cast in the picture.

Finally Audie Murphy's book, "To Hell And Back," gets on the road. Audie will star in it, of course, at U-I.

The hassle between Glenn Ford and Ann Sheridan didn't get the two principals into court. He went off to Brazil and she to Mexico. But everyone around town's saying Glenn's no gent. **END**



Christine Martel, the French beauty who was crowned "Miss Universe," is congratulated by Jeff Chandler. She's been signed by Universal-International.



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Bing Crosby isn't sure Christian Fourcade is his child in "Little Boy Lost," an appealing war story of an American newsman, his French wife and their son.

Your guide to current films

by Reba and Bonnie Churchill

Little Boy Lost

AN APPEALING war story that smacks of the same warm-hearted sentiment as "Going My Way," this new Seaton-Perlberg production has Bing Crosby forsaking his tuneful toodling for a dramatic role. As a radio commentator stationed in France during the first days of the War, Crosby marries a French singer and fathers a son. When his correspondent duties take him to the battle front, he vainly tries to get his wife out of France. Before this can be arranged, however, her underground activities are discovered and she frantically hides her

baby son with the parish priest. The remainder of the film traces Crosby's efforts to find the child and then to convince himself he has located the right youngster. The movie's tenderness and insight into the lives of a wartorn family provides filmgoers with a moving experience. Nicole Maurey portrays Crosby's wife and Christian Fourcade the son. **Paramount.**

Second Chance

THIS 3-D, Technicolor Bob Mitchum-Linda Darnell starrer will have you sitting on the edge of your seat. For 82



Merv Griffin not only helps but falls for Katie Grayson in "So This Is Love."



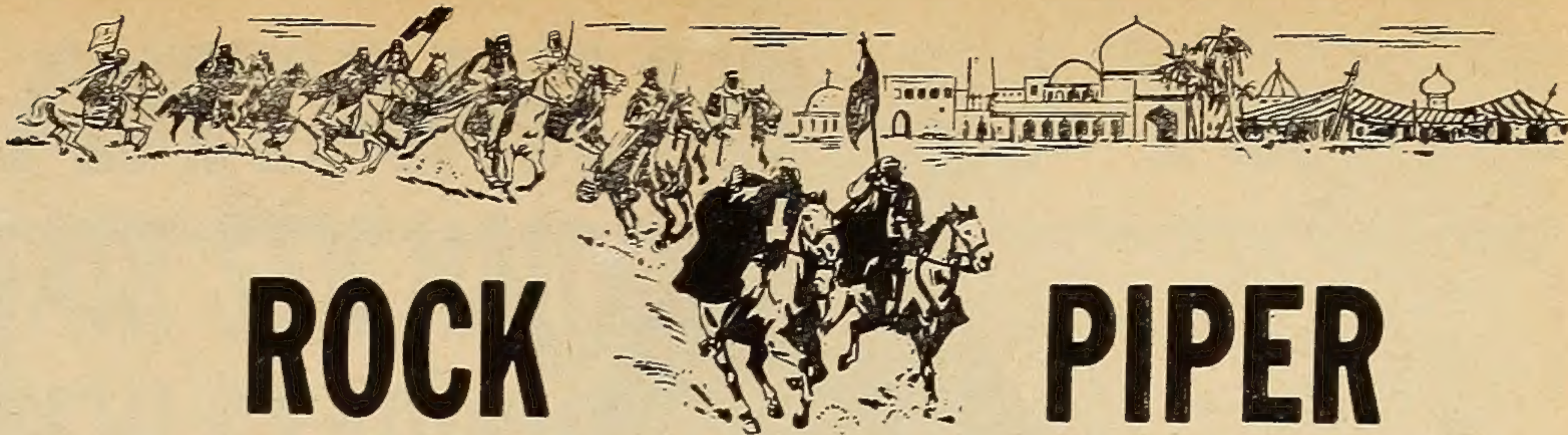
Jack Palance plans to liquidate gun moll Linda Darnell in "Second Chance."

minutes popcorn will be forgotten. Paid gunman Jack Palance is sent to South America to liquidate his boss' ex-girl friend, Linda Darnell. Although Palance knows if the Senate Investigators find Linda first she will put the finger on his employer, he takes one look at her and falls hard. She, however, is in love with prizefighter Bob Mitchum. The thrilling climax finds the trio fighting for their lives on a cable car suspended high in the Andes between two mountains. The absorbing climax, exciting photography and locations make this a must-see flicker for the suspense fan. **RKO.**

So This Is Love

FROM the moment Grace Moore (Kathryn Grayson) makes her "debut" riding a circus elephant to the day she makes her bow at the Metropolitan Opera, it is apparent that her great love is singing. Based on the early days of the famous Met diva, the Technicolor production traces her family's disapproval of a stage career, her friendship with Mary Garden, and her two romantic sacrifices for her career. Her suitors include Douglas Dick, a business man, and Merv Griffin, an ambitious Broadway

(CONTINUED ON PAGE 16)



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a legend in battle
Her kiss of surrender
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men he led and the jungle
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EAST OF SUMATRA

with
JOHN SUTTON • JAY C. FLIPPEN
SCAT MAN CROTHERS
Directed by **BUDD BOETTICHER** • Screenplay by **FRANK GILL, JR.**
Produced by **ALBERT J. COHEN**

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Technicolor



Clark Gable falls headlong into love trap set by Ava Gardner in "Mogambo."

Your guide to **current films** CONTINUED

actor. It is the latter who tries to help the Tennessee schoolgirl launch her career in New York and who takes her to singing coach Fortunio Bonanova who discovers she is losing her voice from improper instruction. It is under his guidance that her musical comedy and opera opportunities are realized. The film presents a warm, amusing recital of the late star's initial career flutterings. Produced by Henry Blanke, the production has been lavishly filled with music to include everything from excerpts from "La Boheme" to a hip-gyrating shimmy. Warner Brothers.

Mogambo

SAFARI leader Clark Gable is so busy trapping specimens, that it isn't until the movie's romantic fade-out that he realizes that girl friend Ava Gardner has been doing a little trapping of her own. Gable, who has agreed to guide a scientific expedition into Africa's Kenya Colony, feels Ava's presence around his quarters might be misunderstood by his English contractors and tries to give her



Paul Douglas and Ginger Rogers in the smart, perfectly cast "Forever Female."



Princess Audrey Hepburn plays hookey with Gregory Peck in "Roman Holiday."

the "bum's rush." He is forced, however, to take her part of the way on the safari arranged by Donald Sinden and wife Grace Kelly. Still secretly in love with the hunter, Ava's needling and wise cracks are to cover over her awareness of Gable's romantic interest in Grace Kelly. As the caravan plods deeper into the jungle, the whole company becomes aware of the couple's attachment, and finally a guide informs Sinden. It takes some fast thinking by Ava and some typically female tricks to break up the triangle into an idyllic twosome. Filmed entirely in Africa, Director John Ford has uncovered an exciting Dark Continent and a sensational new Ava Gardner. It's her picture from the moment she jostles around in a rain barrel till she traps Gable. MGM.

Roman Holiday

WHEN a princess plays hookey from her royal duties to enjoy a Roman holiday you not only have an international incident but an inferno of fun. This bright, bubbly William Wyler comedy introduces Audrey Hepburn as the errant princess whose impulsive snatch at freedom is discovered by newspaperman Gregory Peck. Realizing what a scoop he has, Greg masquerades as a salesman and offers to be a one-man

[CONTINUED FROM PAGE 18]



Glynis Johns, Richard Todd have hectic romance in "The Sword And The Rose."

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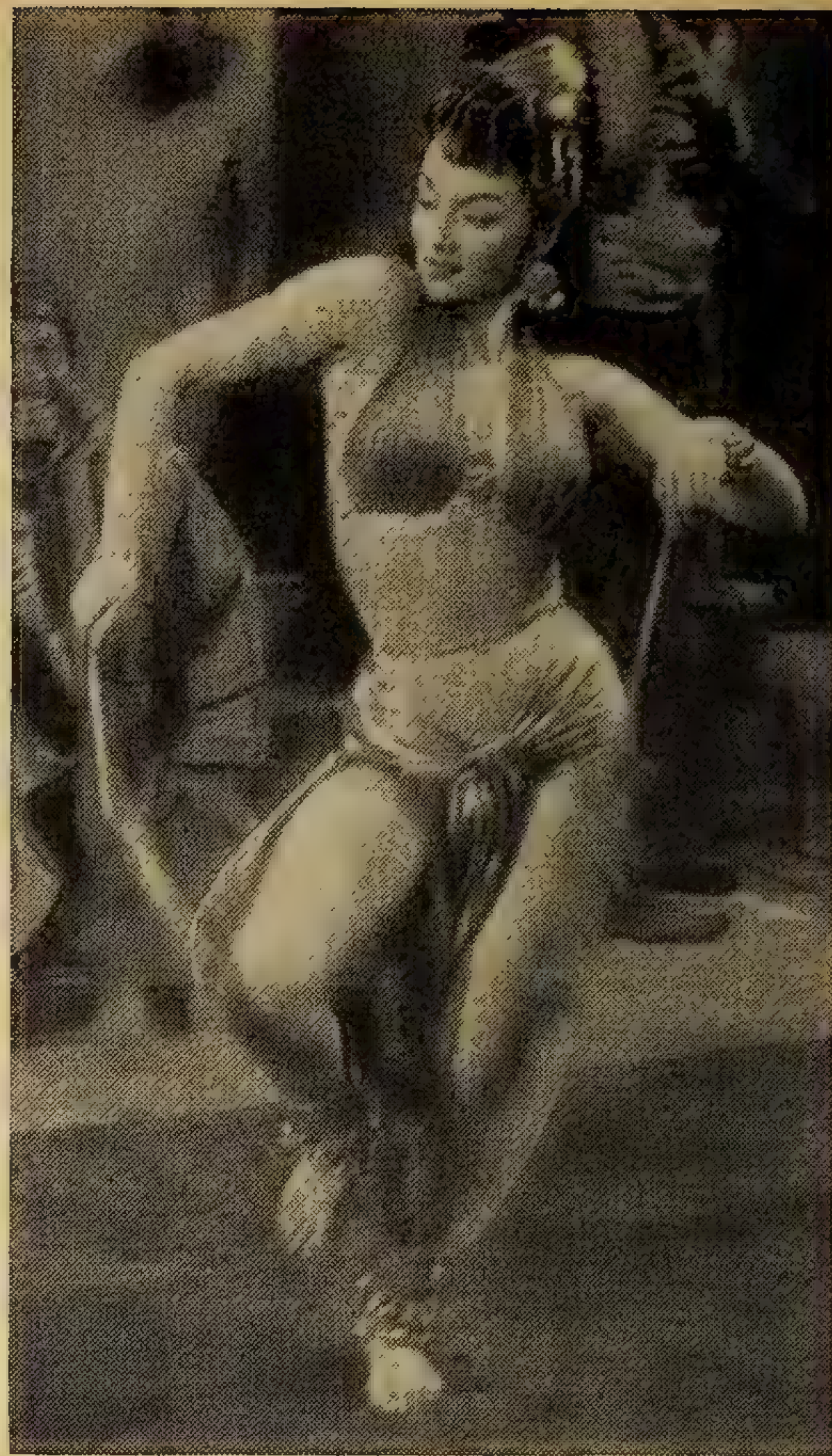
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Mari Blanchard has many a male eye looking her way in "Veils Of Bagdad."

Your guide to current films

CONTINUED

guide. The duo are accompanied on their sight-seeing jaunt by Peck's photographer pal, Eddie Albert, who has a camera hidden in his cigarette lighter and manages to get some scandalous candids of Her Highness. Greg, however, refuses to cash in on them, for he and the princess are hopelessly in love. It isn't until the interlude is over and she is holding a press conference that Audrey realizes who Peck is and the sacrifice he has made by keeping their secret. The film, shot entirely in Rome, is charming and consistently entertaining. It provides an impressive debut for Miss Hepburn and another topnotch credit for Peck. **Paramount.**

Forever Female

AGING stage star, Ginger Rogers, like most females, has overlooked a few birthdays and seems determined to be a perennial 29. She insists that her ex-husband and play producer, Paul Douglas, have playwright William Holden rewrite his script of a 19-year-old girl and her domineering mother to fit her talents. Although both Douglas and young actress Pat Crowley, who aspires to play the teenager, are against the script change, Holden is so fascinated by Ginger that he sacrifices the story. An unsuccessful out-of-town opening temporarily interrupts the romance, while Holden starts doctoring the play. His plans are

(CONTINUED ON PAGE 69)



TV's Red Buttons kisses the hand of Patrice Munsel as she arrives with husband for Gotham preem of her hit, "Melba."

JOE DIMAGGIO, at the Bon Soir, hotly denied that he and Marilyn Monroe were secretly married. The usually calm Joltin' Joe snapped, "It's none of your business!" when a femme scribe persisted in her attempt to get him to admit he and his favorite cinemactress tied the knot in Marin County, across the bay from San Francisco a year ago last July . . .

Tyrone and Linda Christian Power tiffed in the lobby of the Hampshire House. She stormed up to their suite and he strode out, hopped into a waiting horse-drawn buggy, rode a block and dismissed the carriage. Linda's refusal to ride in the open barouche spoiled a surprise Ty had waiting for her—a new silver blue mink cape at a Fifth Avenue furrier to which he was taking Linda in the surrey with the fringe on top. P.S. She got the costly fur piece anyway, after they kissed and made up later that same night . . .

The exclusive New York showing of "Julius Caesar" at the Booth Theatre had audiences applauding scenes in which Marlon Brando as Mark Antony appeared. Hidden in the audience during one such (CONTINUED ON NEXT PAGE)

Danton Walker's

HOLLYWOOD ON BROADWAY



Danton Walker

Betty Grable, with Mrs. Buddy Rich, visits John Bruno at his Pen & Pencil. Hubby Harry James and John are old friends.



HOLLYWOOD ON BROADWAY

(CONTINUED)

demonstration, Brando mopped his brow free of perspiration with one hand and held onto the arm of Movita with the other. Every time the neighboring moviegoers would start applauding, Brando would slink down further in his seat as Movita burst into tears. Multi-talented Marlon now wants to play the title role in "Richard III" on the Broadway stage before making a film of it in Hollywood. There's only one hitch to this, however. Laurence Olivier is very much in the running for the same acting plum . . .

THERE'S a very lucrative contract awaiting Jane Wyman's signature in the Broadway offices of the famous Shubert Brothers, whenever she decides to take a fling at starring in a New York musical revue. She can debut in the forthcoming "Ziegfeld Follies," earmarked for early Spring presentation, if she wishes . . .

When autograph seekers mistook Monte Woolley for Clifton Webb at the Baccara Restaurant, the bearded actor stormed out of the place in a rage . . .

One of Bing Crosby's first telephone calls to Hollywood upon his return from Europe went to Mona Freeman—so who says this romance is a thing of the past? . . .

RICHARD BURTON would not sign autographs for fans who waited several hours for him outside of his Park Avenue hotel; but Richard Todd, back from England, was not only grateful to his youthful admirers for their signature requests, he invited them all to a special early morning preview showing of Walt Disney's "The Sword And The Rose" . . .

Peter Lawford threw his New York fans into an uproar every time he left his hotel in full make-up, jumped into his Jaguar and tore across town to location sites for "A Name For Herself." Groups (CONTINUED ON PAGE 22)



Jack Palance and his wife toast each other at the Stork Club. A sensation in Hollywood, yet he can't stay away from N. Y.



Returning from France on the Liberte, Bing Crosby and son, Lindsay, spent but a few hours in N. Y. Left for his ranch.

Producer Jacques Bar with stars Fernandel and Zsa Zsa Gabor on location in N. Y. for "Public Enemy Number One."



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"THE SWORD AND THE ROSE"



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Lizabeth Scott with New York's Seymour Bayer and friends at dinner party at the Stork Club. If possible, she may do a Broadway play this coming Fall.



Judy Holliday, Peter Lawford arrive for location shots for "A Name For Herself."

HOLLYWOOD ON BROADWAY

CONTINUED

of fans would hail taxis and instruct the drivers to "follow that car." When the morning's shooting was scheduled for Columbus Circle, five blocks from his hotel, Lawford took his followers on a merry, wild goose chase through Central Park and over to Riverside Drive where he was able to lose the trailing cabs. Unlike her co-star, Judy Holliday journeyed by subway from her Greenwich Village apartment and arrived on the set without any fuss. Sporting a black silk turban to hide her platinum tresses, and being entirely devoid of any make-up, she went unrecognized and few of the

milling spectators knew her when she approached the restricted, roped-off areas . . .

Rumors that Rita Hayworth flew to town to join Dick Haymes for a week's holiday away from Hollywood snoopers were rampant because they were seen dining together in several east side boites. What most of the Hayworth-Haymes "insiders" didn't know was that Rita's main purpose in visiting Manhattan was to confer with her local attorneys about Aly Khan's plan to make his lavish Riviera estate, Chateau de L'Horizon, available to film companies for location shots. Ex-Princess Rita wanted it clearly understood that the former honeymoon

abode she shared with Aly was not to be given any "Rita Hayworth Slept Here" exploitation . . .

JUDY CANOVA hit the big town for a fast shopping spree and the word of her arrival got around in record time. Dozens of packages and boxes were sent to her hotel apartment by department store managers when they learned the reason for her visit. Hats, shoes, gloves, dresses and jewelry had to be returned just as quickly as they arrived. Hollywood's newest "mama" wanted baby clothes for her recent offspring, nothing for herself, and the usually large Canova purchasing, anticipated by storekeepers, bit the dust. Judy, about to (CONTINUED ON PAGE 70)

Fred Clark and his wife, Benay Venuta, leave for second honeymoon in Europe.



Ty Power, discussing USO and Red Feather Community Chest drive with Marines. While in N. Y., he and Linda had tiff in lobby of Hampshire House, but made up.



*Go radiant
- Go beautiful*

JOANNE DRU

Co-starring in
Universal-International's
"THUNDER BAY"
Color by Technicolor



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Elizabeth Taylor lets her hair down
in a frank and forthright discussion of
the private and public lives of
Mrs. Michael Wilding, her husband and young son

By Reba and Bonnie Churchill



MY HUSBAND,



OUR BABY



AND I

"I'M JUST naturally lazy," said Elizabeth Taylor as she stretched luxuriously. The sigh oozed forth and caused even her velvet slippers with the turned-up Turkish toes to wiggle as she yawnfully relaxed.

"Lazy?" we puzzled. We considered for a moment. Her baby son wasn't eight months old, and she had already starred in two of Hollywood's most important pictures. On her vanity mirror were neatly pasted congratulatory telegrams carrying best wishes on the start of her new MGM film, "Rhapsody."

One wire was signed, "Mother, Daddy and Uncle Howard," another "Irving 'Elephant Boy' Asher"—the producer of "Elephant Walk," her initial film since the birth of the baby. So much activity spelled anything but a ho-hum attitude.

We looked at Liz in her striped taffeta lounging coat. Its vivid tones of rose, blue and gold seemed to reflect the shiny smile that teased in her eyes. Its large velvet collar framed her face and made her look more lovely than lazy.

No, we decided, we couldn't agree with her. We'd have to take exception to her statement. "Someone's generating energy in the Wilding household," we argued. "Michael must be the dynamo."

"My husband," affirmed Elizabeth (CONTINUED ON PAGE 54)



Liz, with hubby and Bill Powell, says she and Mike are too lazy to quarrel, but truth is they are ideally mated.

EXCITEMENT
FOR
CLARK
IN



If Clark ever retires from the screen he hopes to be a hunter.

AFRICA

The Mau Mau terrorists planned to kill Clark Gable, while more friendly African natives reverently called him "Bwana Makuba" after he saved one from the jaws of a crocodile—all in a day's work on "Mogambo"

By PAUL MARSH



Sexy stars like Marilyn, few but fabulous, were unquestionably the most flamboyantly fascinating women in all Hollywood history. Yet fame and misfortune proved their common lot!

By Dorothy Gulman

**will Marilyn
escape the**

SEX HEX?



"Poor Marilyn Monroe—I wouldn't swap futures with her for a million dollars!"

Suppose you heard another actress make that remark? Would you call it Sour Grapes and say she was lying? In that case, you could be doing the lady a rank injustice. If she knows her Hollywood history and happens to take it seriously, honesty, rather than envy, prompted her words. A superstition is not to be laughed at or lightly dismissed when overwhelming statistics support it. According to Hollywood's strongest superstition of this sort, Marilyn Monroe has inherited a tradition of trouble and tragedy.

Even those who neither approve nor understand agree Marilyn is the hottest property in pictures today, following "Gentlemen Prefer Blondes." She outdraws estab-

lished favorites at the box-office and overshadows them in the press. Both as topic and target, she is the most talked-about personality in Hollywood. Not in spite of but actually because of her very present popularity, old settlers in the film colony pity the poor girl. They regard her future with positive pessimism. They dig deep into their memories and come up with a vast store of eerie evidence to explain why. . . .

Hollywood is practically packed with beautiful women, but the Marilyn Monroes are something else again. Girls with that indefinable extra ingredient are hard to find. In almost 50 years of film-making, there have been only a handful of other stars who have had what Marilyn's got. So far, everything is happening to her exactly as it happened to them; the same fast (CONTINUED ON PAGE 62)



Marilyn with Betty Kean, Walter Winchell, at Ciro party. Can she lick sex jinx?

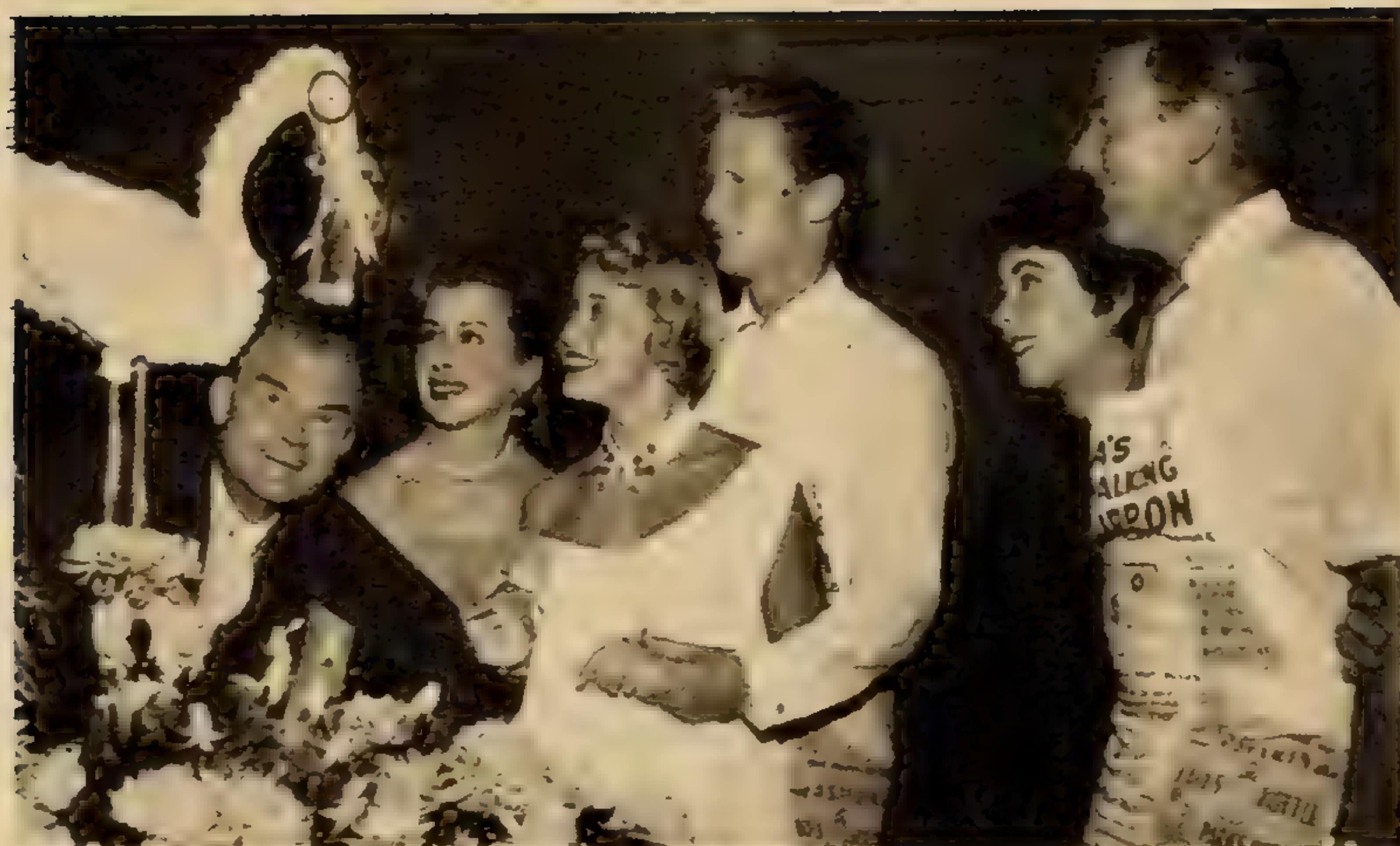


Her romance with Joe DiMaggio has been handled with intelligence, dignity.



Women who know Marilyn like her. Co-star Jane Russell is friend and advisor.





In happier days, Jane, Geary at Expectant Father party with the Spike Joneses, Liz Taylor and hubby, Michael Wilding.



It was during the filming of "Three Sailors And A Girl" that Janie and Gene really fell in love. Yet it was not until later on at her birthday party at Ciro's that their intense feelings for each other became known. It does seem, however, that if it were not Gene it would have been some other man Jane would have become interested in, for her marriage with Geary definitely had long been on the rocks.

FALLEN IDOL?

Will Jane Powell's marital breakup and her romance with Gene Nelson seriously imperil her career?

By TOM CARLSON

IN SPITE of all that's been said, it was inevitable—Jane Powell is filing for divorce from Geary Steffen.

For weeks rumors about their divorce, trial separation and reconciliation appeared in the press. Statements by friends, relatives, insiders and outsiders, as well as of the two principals involved, tended to confuse rather than clarify the situation.

From the day of Janie's birthday party at Ciro's, which brought to light her interest in Gene Nelson, till the hour Janie announced her divorce six weeks later, Geary kept insisting that everything was going to work out all right.

When the press first reported their quarrel, Geary said it was no more than a personal disagreement and had it happened to John and Mary Truesdayle in Oklahoma City or Larry and Jean McKintosh in Little Rock, Arkansas, no one would have paid any attention. It would have blown over in 24 hours. Because they were prominent in the public eye, a great deal of fuss was made about nothing.

Geary's explanation sounded logical . . . so much so that he not only convinced most of his friends, but himself as well, and nearly Janie. He might have, if a simple "misunderstanding" had been the sole cause. It wasn't.

In the following weeks, Geary did a great deal more than tell himself that reconciliation was inevitable. When his letters and phone calls to Janie (CONTINUED ON PAGE 57)



Lana Turner, fearful of another romantic setback, reveals the ache in her heart, the confusion in her mind, the hopes that remain

By GENE MORRIS

WHAT DO I KNOW ABOUT LOVE!

Rome, Italy

"I KNOW nothing about love," said the exquisitely-shaped lips that have been passionately kissed time and time again on movie screens throughout the world.

I watched the lips move as they formed these words, and could hardly believe what I heard. And then, as if to prove conclusively that I was not the victim of hallucinations, the lips moved again and I heard practically the same words repeated, carefully and clearly.

"What do I know about love?"

Were they actually emanating from the piquant mouth of one of Hollywood's most glamorous, most sought-after women? Were they really coming from the heart of this stunning beauty, thrice married, and always romantically linked with the most attractive and eligible men in the world?

Was this the beauteous Lana Turner talking?

I stared hard at her constantly mobile face, but there wasn't the slightest indication of a playful smile to be seen. And as I looked into Lana's eyes, as she sat so quietly and pensively (CONTINUED ON PAGE 60)



Fernando Lamas brought her unhappiness, after Lana's 3 marriages failed.



Many thought Lex Barker the kind of husband she needed. Lana doesn't agree.

◀ **Left and Below:** With Ricardo Montalban in "Latin Lovers." Says she, "My life's not always as I want it, but whose is?"





Don't ever tell Kathryn Grayson a movie actress leads an easy life because she'll promptly inform you how untrue that is

By MILDRED GIBSON

IT'S A LIE!

KATHRYN GRAYSON's outlook is always sunshine bright, but the one thing that causes her temperament to cloud up and explode is the sentence that begins, "You movie stars have such an easy life! . . . Two pictures a year, and you call that work? . . . Must really be a very dull, colorless sort of job, though, what with everything already planned for you."

"It's a lie!" Kathryn firmly declares. "No player can placidly walk through a career with his eyes shut."

One look into Katie's personal and professional life and you'll find how hectic and uneasy it is. There's never a dull moment and she must always look out for herself and keep planning.

"Yesterday," she smiled, "I had one of those 'dull' times. I awoke to find gas leaking into the house. I frantically aroused my child and my parents, who live with me, before we all got asphyxiated. That afternoon the dog bit my daughter Patty Kate's pet duck, and that evening Patty tripped while carrying a dish and had to have six stitches taken in her hand."

Life, Grayson fashion, is about as boring as a six-ring circus, and as calm and settled as a bronco rider at his first rodeo.

Even sleep has its share of the unexpected.

"My sister was moving last week," Kathryn told us, "so her daughter, Jessica, came to stay with us. That night I started to go to bed and noticed two little heads peering out from the covers. Patty and Jessica wanted to sleep in my big bed. I consented and we knelt to say our prayers.

"God bless Jessica and make her grow up and be a beautiful, healthy young lady," I said. "To which Patty Kate, who had climbed bitterly back to bed, complained, "'You don't say that about *me*.'"

Then there was the customary . . . "May I have a drink of water" . . . and (CONTINUED ON PAGE 59)

◀ "Although I've had no vacation in three years, I'd be at a loss without the many demands of a career."



With John Mahin at premiere. She's fancy free.



Kathryn does vibrant shimmy in "So This Is Love."

"Wardrobe fittings take time, effort and patience."



By **JOSE FERRER**

"The love goddess," whom men admire for her beauty and sex appeal, has a different charm for Jose Ferrer. Also to him Rita needs no expert direction to make her personality shine



"She loves to laugh; has a wacky sense of humor. Is amazing with her command of languages."



"Our Hawaiian location for 'Miss Sadie Thompson' was anything but a picnic...but Rita never let on."

THE AMAZING

MEN admire Rita Hayworth for a variety of reasons. Beauty, glamour, warmth, sex appeal—she has them all abundantly. My own admiration for her is based on the little recognized fact that she troupes with a poised and assured professionalism that is the mark of a highly competent performer.

In other words, Rita is a much better actress than she is given credit for. She knows her job thoroughly. She performs it thoroughly.

She won't remember this, but I first met her in 1946—January, 1946, to be exact—at a party at Henry Fonda's. We were introduced, said the usual "How do you do's," and I never got a chance to say another word to her all evening. But I must have been impressed, to remember the date.

The next time I met her in person was in May, 1953, on a Columbia Studio sound stage, where, in the title role of "Miss Sadie Thompson," she was singing a song to a group of Marines, doing a jitterbug dance, reading dialogue, being whirled around from one Marine to another, and doing it all without missing a step or a line. The song was being done to a playback, which demands a high degree of concentration and perfect synchronization. She did it over and over again without a mistake. My first impression, then, was of a tremendous professionalism, which I admire enormously. And later experience, as I played *Mr. Davidson* to her *Sadie*, confirmed this impression.

I noticed too, that when the scene was over, she went to her dressing room, relaxed quietly, and came back to the set as soon as she was called. I've seen a great (CONTINUED ON PAGE 64)



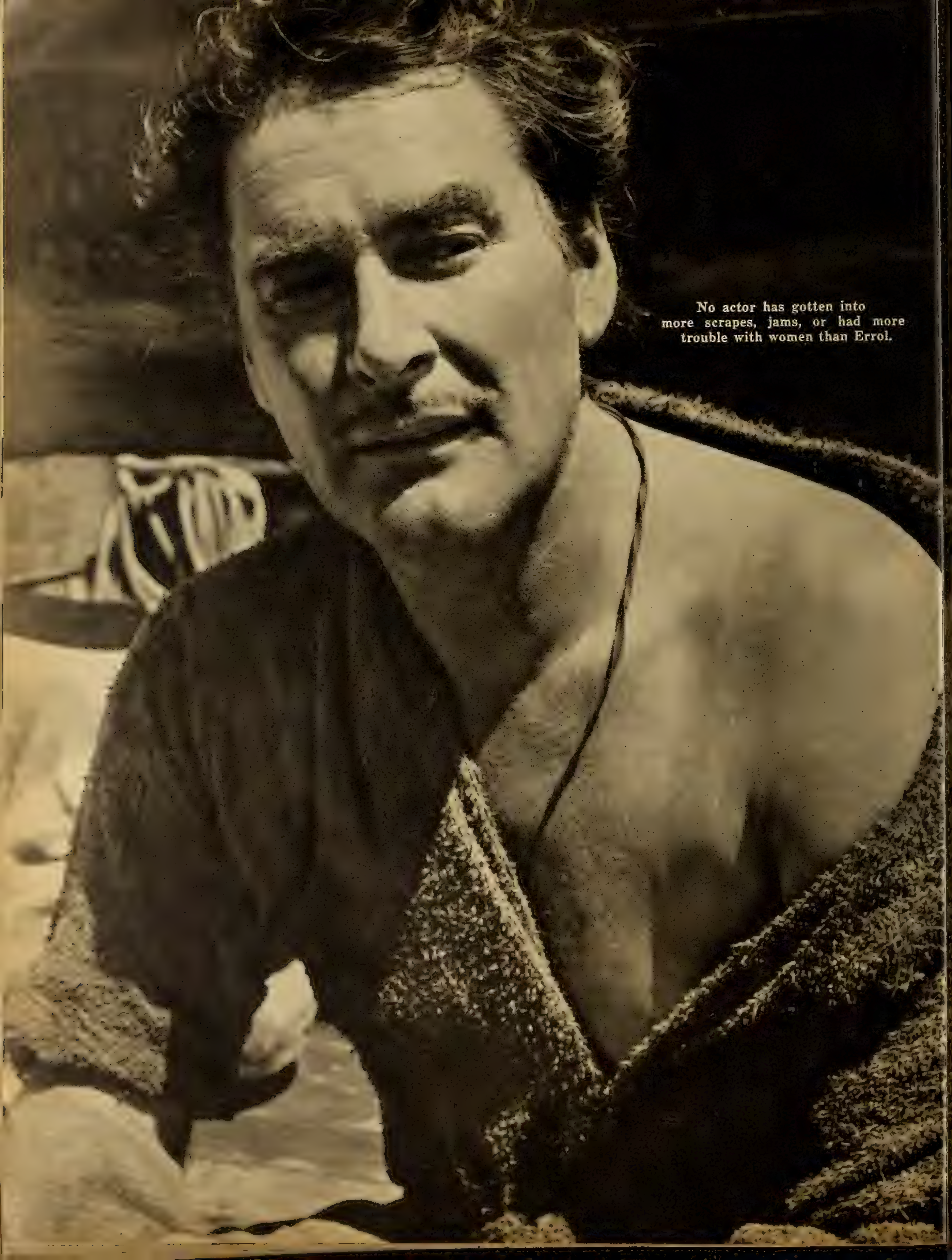


"My first impression," says Jose of Rita in "Miss Sadie Thompson," "was of a tremendous professionalism I so admire."

"When Rita is called before the camera, she illumines the whole scene, and she lights up with her flashing personality."

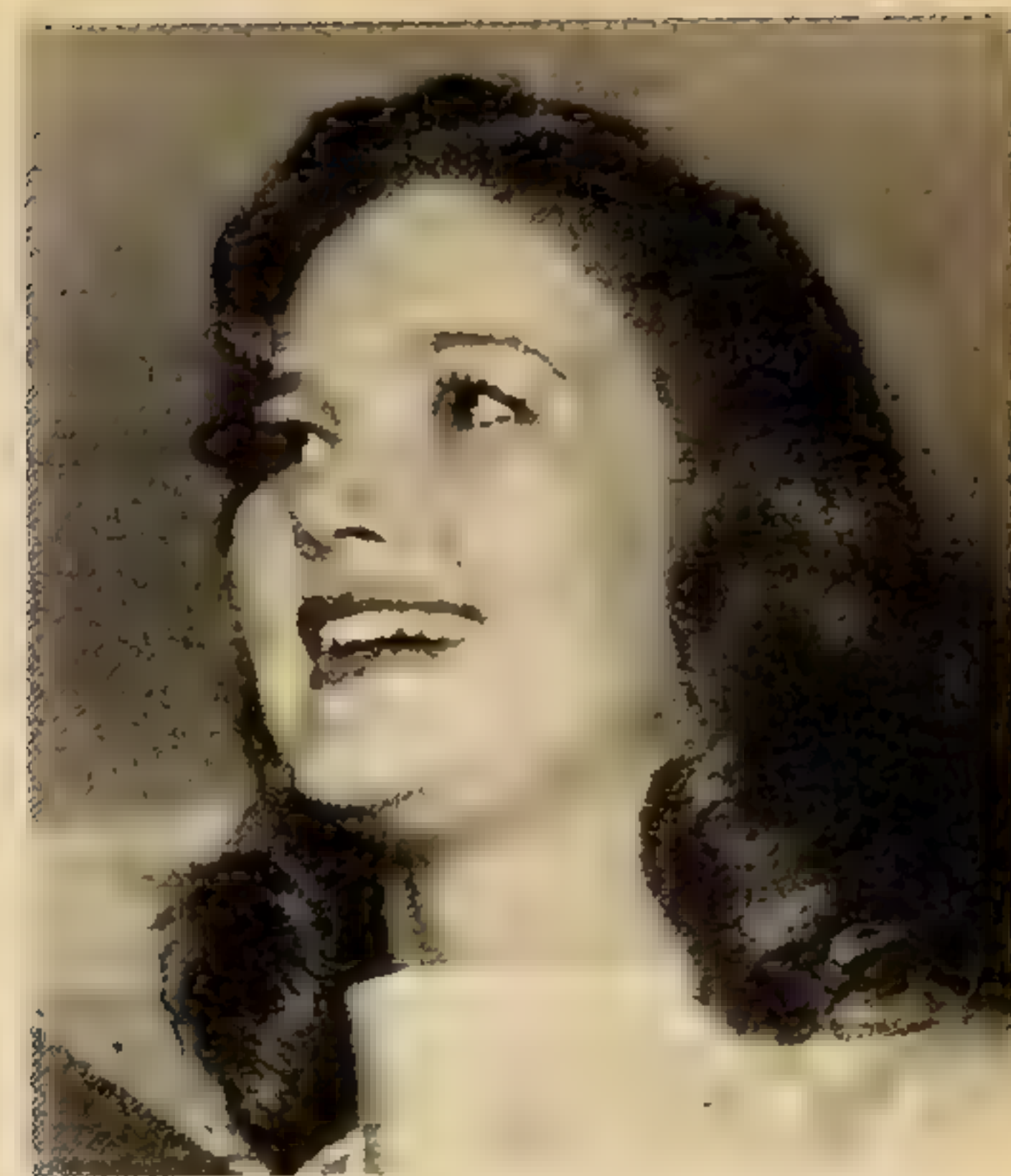
MISS HAYWORTH





No actor has gotten into
more scrapes, jams, or had more
trouble with women than Errol.

THE NUMBER ONE HOT WATER BOY



Wife Pat is understanding.



Gillian Lynne, Errol during filming of "The Master Of Ballantrae." His real-life escapades overshadow those he performs on screen.



Discussing troubles with Director Bill Keighley aboard ship at Palermo. Errol yearns to live a quiet life, but never succeeds.

Errol Flynn, since the start of his career, continues getting into serious trouble, over and over again

By LOUIS REID

THE linotypes and lenses continue to work overtime in recording the trials and tribulations of America's No. 1 Hot Water Boy, Errol Flynn.

Wars, political campaigns, crime investigations have come and gone, but Errol, still adventurous, though not quite as flamboyant—continues to hold his rating as a baffling social phenomenon and a problem in physics.

Consider the first rating! In his Hollywood career he has produced a romantic saga that has snared publicity effortlessly.

The physics puzzle is that although romance and adventure have invariably landed him in hot water, he has never been scalded.

Errol has the unerring gift of striding through his difficulties with superlative bravado. He has had need of bravado in his difficulties with women, for they have been, as Hollywood would say, colossal.

Three teen-age girls charged that he attacked them. Another young woman asserted he was the father of her child. And, as if these troubles were not enough, Errol has had three wives—a definite hazard in the alimony sweepstakes.

During his Mediterranean honeymoon with his third bride, dancer-actress Patrice Wy-more, he had to go ashore from his yacht to defend himself against one of the attack charges.

Few bridegrooms have had a more awkward and embarrassing

(CONTINUED ON PAGE 66)



"Vittorio, now that he speaks English quite well, is less dependent on me. At first it seemed like I was trying to do his thinking."

THE TRUTH ABOUT VITTORIO AND ME

"The first period of our marriage was rugged and understandably tough. We lived through the adjustment, however; now have an understanding of each other on which is based our compatibility"

by **SHELLEY WINTERS**

DESPITE what you hear, Vittorio loves to stay home with me and the baby. He never argues about going out to parties or premieres or night clubs. If he doesn't feel like going he just says quietly, "We're not going." And that's the way it is.

The first period of our marriage was rugged and understandably tough. We come from completely different backgrounds, not to mention different countries, plus the facts that we couldn't speak the same language and have two totally different temperaments. We lived through our first period of adjustment, however, and now have an understanding of each other, on which is based, as someone put it, our compatibility.

On Vittorio's return from Italy he had a bad cold and, as we were also having baby nurse problems, we just stayed home all the time and played with the baby and had a wonderful time. Then along came a big premiere, given by Universal-International, my own studio, and we were eager to attend. When I told Vittorio, his expression was one of "Do we have to go?" which diluted into noble acquiescence. There was endless popping of bulbs by the photographers that night even during the picture. And later at Ciro's they kept right on taking pictures. Finally, Vittorio said to me, "How *many* must they take!"

"This is Hollywood, darling," I reminded him, for in Italy they politely ask permission to take a picture.

It is just another change of custom for Vittorio. It seems every time we go out to get in the car I forget and open the door myself and jump in. Vittorio will say, "Okay, now get out and get back in again properly." I can't remember that a gentleman always opens the car door for a lady, but Vittorio has been raised that way. I try to remember and appreciate all of the gentlemanly little courtesies he pays me.

(CONTINUED ON PAGE 65)



"When Vittorio came home Vittoria was almost three months old. He couldn't believe I assumed balloon-like proportions."



Anita Eckberg, Scott Brady with Shelley and Vittorio at premiere. Vittorio had wanted instead to stay at home with the baby.

This rugged Heston man can tell you how to snare a husband.

And if anyone else tells you it's best to play hard to get —

Don't you believe it!

By CHARLTON HESTON



Charlton, feverishly kissing Katy Jurado in "Arrowhead," doesn't think marriage the be-all and end-all for a girl.

IT SEEMS to me that girls nowadays are getting a lot of wrong advice about some important matters, if I can judge from the heartthrob columns which adorn the women's magazines and the fluffier pages of the newspapers. So many of the columns I've been reading are about how to please men and snare husbands and one thing that is wrong with them is that they all seem to be written by women! Advice about how to please men should be written by men. That's only logical.

In the first place, the estimable ladies who dish out the advice seem to assume that marriage is the be-all and end-all of any normal girl's existence. Just marriage. Period. They don't advise her to seek contentment or peace of mind or plain, old-fashioned happiness. They seem to aim all these deliberate wiles at the sole objective of getting a man to the altar—as if that were all there was to it. They are so feverish about it!

I think marriage is like an acting career—something you shouldn't get into unless you can't possibly be happy in any other way. When I was first dating Lydia, when she was seventeen, we were both certain that we didn't want to be married. We fought a lot, too. One day I asked her, "Well, if you ever *did* decide you'd like to be married—would it be to someone like me?" She said, "No." Just like that, very definitely.

GRADUALLY I began to realize that in spite of our fighting, I could never be happy away from Lydia and finally, a long time later, she told me she felt that way, too. But—and this is important—when she did begin to feel that way, that her happiness lay in being my wife, she admitted it honestly and without any false coyness.

That's another thing that our "adviser"—let's call her Susie Snodgrass for convenience—has all wrong. She doesn't tell girls how important it is to be honest with a man. And I'm not inventing any of this. These are actual bits of advice I have read in various columns in different periodicals.

"Be aloof," advises Susie. "Be hard to get. Make him



When Charlton first said to his Lydia, "If you ever decide to be married—would it be to someone like me?" she said, "No."

think you are popular and sought-after. Keep him guessing."

Balderdash! Men aren't that naive. The first thing he'll think, if a girl puts on such an act for him is, "My, my, how she hates herself!" And when he begins to see through the masquerade—and believe me he will see through it pretty promptly—he will be annoyed with her for trying to fool him. As for "keeping him guessing," men don't like to guess. They like to know where they stand.

What's wrong, anyhow, with a girl being just plain friendly and being honest about it? Why not let him date her as often as he likes, if she likes it, too? A man likes to be liked, especially by a nice girl, and he doesn't especially enjoy having her imply that hordes of much more attractive men are vying for her attention.

Susie goes even further than this. I can't think what gets into the woman when she (CONTINUED ON PAGE 63)



As willing to give tips on man-bait to his fans as he is his autograph, Charlton advises, "Be natural. It's all men ask."

If the Heston-type man is for you, remember, he hates mothering.





DANCE YOUR WORRIES AWAY

BY MRS. ARTHUR MURRAY



Arthur Murray is aghast at the gagged up tango done by Kathryn and Bert Wheeler.

"Greatest release in the world from worries, tension, an inferiority complex, is to do something rhythmically . . . to put fun in your life—try dancing!"

"KATHRYN, I'm a nervous man. I'm a worrier. Half the people who work for me—and that includes some of the biggest, highest-paid stars in the business—are the same way. I took up dancing only a year ago—and I've learned to relax. I wish that everyone in my studio would dance for at least one hour a day."

I remember smiling a little at this remark from one of the top executives of a big movie studio, because, after all, that was hardly news to me. "I'm so glad," I said, sincerely, "because I know how many people feel the same way."

But what he said next was news. "But do they, Kathryn," he continued, "do they take it up and keep at it faithfully? Is dancing as accepted a form of good medicine as reading, or listening to music—or indulging regularly in outdoor sports?"

This producer didn't think so. He felt that dancing as a wonderful pastime, and as a great therapeutic method, has still to be sold to the public in mass. And, in a way, I agree with him—because, aside from the fact that dancing is our business, I would like to see more people dance for many good reasons.

In Hollywood I recognized, slightly more than in any other town in the United States, that the pace is fast, the time to relax short. This producer told me that he used to go daily to the Turkish baths and sweat away his worries. Now he turns on a record player in his home, dances with his wife or his young daughters—anyone who drops in of an evening. It makes him feel wonderful.

Rhythm in any shape or form is a wonderful, exciting, stimulating—and still calming—thing! Because I happened to have married a man who made his way in life via a ballroom floor, I have been dancing solidly for almost a quarter of a century. I dance professionally on our CBS-TV show, "The Arthur Murray Party," on Sunday nights from 9:30 to 10 EDT., in our various studios to instruct teachers and encourage students, in charity shows—and I still dance at home, in the arms of my husband. Figure that one out!

Ballroom dancing has a basically sexual attraction—you want to dance with someone of the opposite sex. It doesn't have to go further than that, but underneath there is a magnetism that comes from sex. You don't even need to be partnered by the most attractive person of the opposite sex. If he's just merely personally acceptable to you, you like to move in rhythm with him. (CONTINUED ON PAGE 68)



"Dancing is the nicest when you're dancing with the one you love." The Arthur Murrays have danced away 28 happy years.



Lloyd Nolan is among the many stars who find dancing a good escape from cares. It also has a basic sexual attraction.



Lucille Ball and Desi Arnaz share a secret at Cocoanut Grove where they recently gave a dinner party for their friends at Peter Lind Hayes and Mary Healy opening.



Alice Faye and her husband, Phil Harris, having a steak at the Pen & Pencil while vacationing in Gotham, Alice's home town, before resuming their popular radio series.



Marguerite Piazza, of the Met and TV, announcing Lenthéric's Red Lilac queen.

MAGGI'S PRIVATE

THE re-telecast of "This Is Your Life" which starred movie hero Rock Hudson, drew a bigger second audience than those repeats which showed the "Life" of Roy Rogers, Dinah Shore and Joan Caulfield. Video producers are now hoping to come up with a TV format which could utilize the talents of the bobby-soxer delight . . .

Danny Kaye will sing "I'm Anatole Of Paree" on "Your Show Of Shows" when he makes his TV debut on that program. The song, written by his wife, Sylvia Fine, was first introduced years ago by Danny in a flop Broadway musical called, "Straw Hat Revue"—Imogene Coca was among the unknowns in the cast at the time. The production had been conceived by Max Liebman and his uncanny sense of showmanship projected Danny Kaye to a

waiting world. As producer-director of the Sid Caesar-Imogene Coca telecast, Liebman wants once again to be able to "give" Danny Kaye to audiences—TV-viewers, this time . . .

John Cameron Swayze is being persuaded by actor friends to try his hand at acting on stage early next Summer in a production of "Harvey" . . .

FILM player John Hodiak may be a surprise guest on "Name That Tune" during which time he will sing "Yes, My Darling Daughter" using the original Ukranian lyrics. Originally a folk tune, it was translated and adapted for Dinah Shore to sing and was the song that brought her international acclaim . . .



A stationary bicycle proved invaluable to Arthur Godfrey in strengthening legs.



Eve "Our Miss Brooks" Arden sails on Queen Mary. Her hubby went along, too.



Barbara Britton, of "Mr. and Mrs. North" series, arrives in N.Y. for shopping spree.



Glamorous Rita Gam, who forsook movies for TV, gives autograph to an avid fan.

WIRE

By
**MAGGI
McNELLIS**



Having completed a series of 26 films which will fulfill his weekly "Dragnet" schedule through next February, Jack Webb now plans an extended holiday in Europe. He will be the special guest of honor at a banquet to be given by London's famous Scotland Yard, at which time Ben Lyon, former U.S. screen star, and now the top ranking favorite on British Broadcasting Company TV, will act as toastmaster . . .

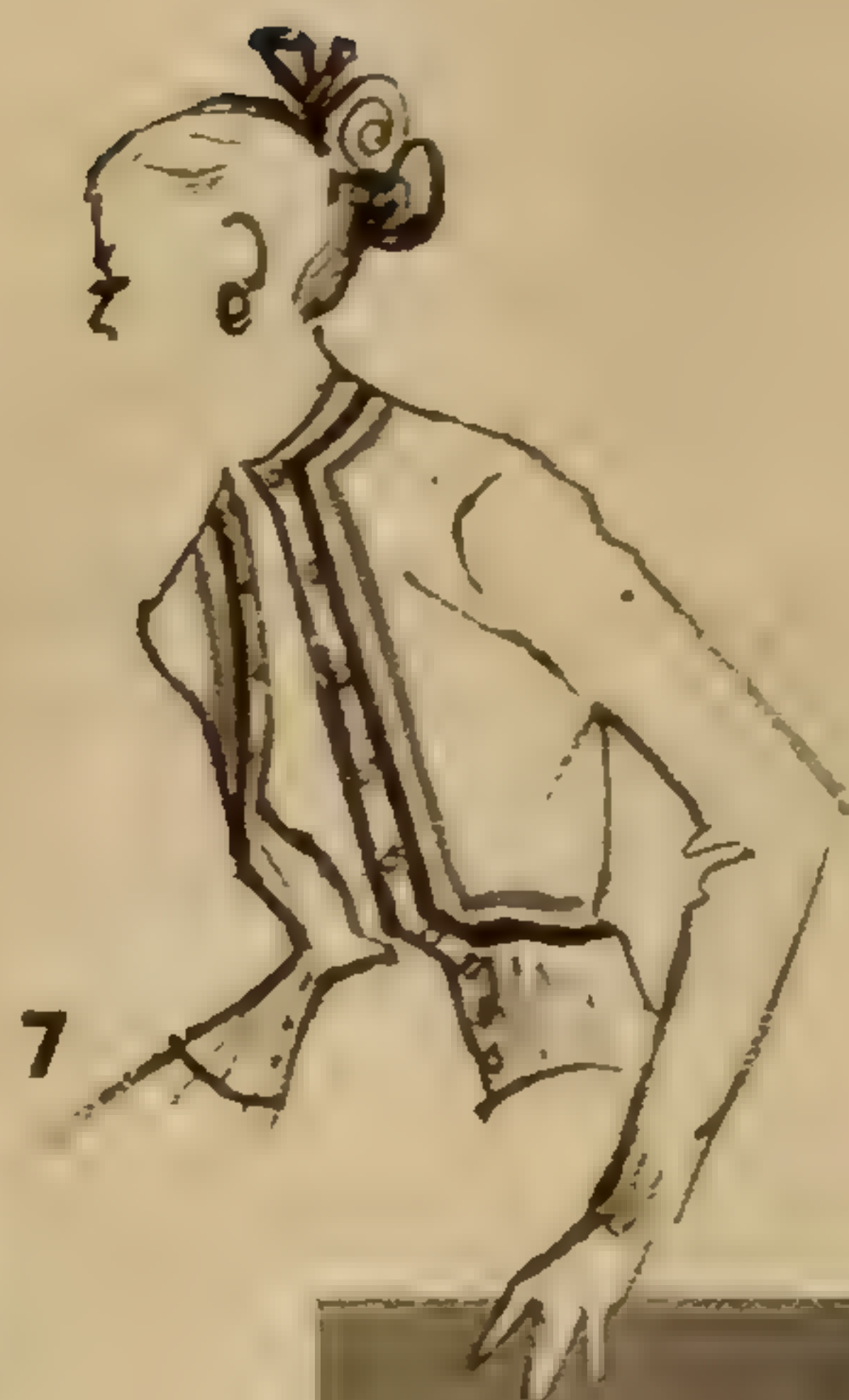
Rosemary Clooney may appear on the Colgate Comedy Hour when it returns in October as the lone femme singing star on each program that will star Bud Abbott and Lou Costello, Eddie Cantor, Jimmy Durante, Dean Martin and Jerry Lewis, and Donald O'Connor. It would be something new in the way of guest appearance bookings...

A LITTLE late, but nevertheless worth telling, is the inside story of what Roy Rogers had to go through the day he was chosen "TV Father of the Year" by members of the Boys' Club of America. More than 360,000 boys in the 350 clubs throughout the country participated in the Fathers' Day poll. Roy, voted "King Of The Cowboys" for the 10th consecutive year, was also honored with the Boys' Club of America's Golden Man and Boy Award for his outstanding public work for the youth of the country. The morning of the celebration, Roy and his co-star wife, Dale Evans, had to tend to their daughter Linda, 10, when she was taken ill with indigestion. This, after being up all night with their two adopted children, Sandy, 5, and Dodie, 1, because the youngsters were recovering from heavy (CONTINUED ON PAGE 72)



MAKE THE

Make your cardigan your



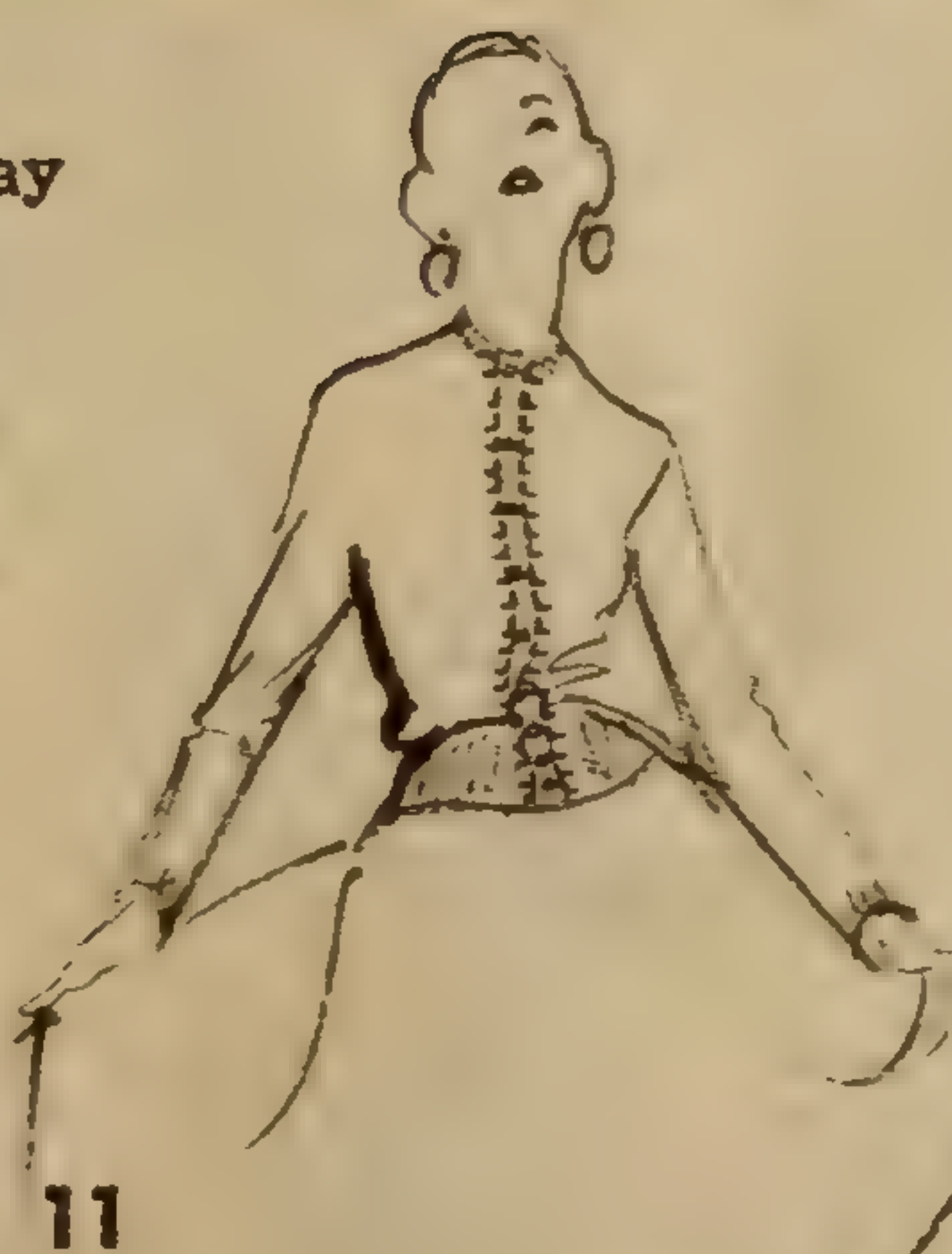
8



This is the year of the cardigan, not just something to wear for warmth, but the cardigan deluxe to wear for your dressiest evenings out or at home. Here are some inexpensive ways to have some of the prettiest ones in town. For the neckline (1), braid and press flat, three 26"-lengths of $\frac{5}{8}$ " Bur-Mil grosgrain ribbon and sew around neckline, forming collar. Make snap closing and finish with KRESS'S rhinestone button on ribbon. Replace sweater buttons with rhinestones. Braiding may be repeated on cuffs with ends tacked under. To make this design (2), about $4\frac{1}{2}$ yards of plaid ribbon were used (*striped ribbon looks pretty, too*). To make one side, cut one ribbon strip slightly longer than length of cardigan. Pleat or gather another strip and stitch to one edge. Turn under ends and sew unpleated strip to cardigan, just outside button edge. Repeat for other side. Turn back cuffs and make pleated ribbon to fit in the same manner. From KRESS (3), 39c packages of Venice cut-outs appliqued to this cardigan. For added glitter, replace original buttons with 25c per-card rhinestone ones. Mala Powers (4) wears mouton lamb-look collar. It snaps at center neck. \$1.98 plus tax. From W. T. GRANT'S. And she wears soft orlon sweater, also from GRANT'S. \$4.98. Mala's next film for RKO is "Gambler's Moon."

For unusual detail (5), use bone rings from any Variety Store (10c per package) and Bur-Mil's $\frac{5}{8}$ "-grosgrain ribbon folded in half. Weave rings together with two lengths of ribbon alternately threaded through each ring. Sew around neckline. Make another strip long enough to form a circular yoke running around the front, over the shoulder seam and across the sweater-back. For a Spanish flair (6), sew row-upon-row of cotton or rayon ball-fringe on any cardigan. (A good way to cover moth holes, stains.) G. C. MURPHY has a selection. MURPHY'S also has grosgrain ribbon about $\frac{1}{4}$ "-wide (7) which adds a color note to this sweater. Sew two rows around neck, down front and around bottom, just above the ribbing. Another collar for Mala, this one (8) of angora. At H. L. GREEN'S for \$1. A mock collar is formed here (9) of narrow rickrack in contrast color. Set rickrack along outer edges of button-front in single or double rows, as you will. McLELLAN has an assortment. Try it on the cuffs, too. Express yourself as you choose with applique (10). Buy a patterned scarf and cut out a motif that suits you. Or you might make appliqued figures cut

from brightly colored felt and add easy-to-apply rhinestones or brilliants. Heavy wool yarn in blanket stitch makes another personalized cardigan (11). Outline sweater neck, front and cuffs in contrasting color.



10



SWEATER SWEETER

very own with one of these easy-to-add touches

FOR a regal look (12) in this coronation year, use velvet rope (sold in almost every Variety Store for 15c per yard). Sew one length around edge of neckline. Make scroll formed of loops with a continuous strand of velvet rope, tacking each loop as you make it to sweater. Cut rope only after each row is completed. Pearls and rhinestones on the white sweater which Mala Powers models (13) come in a kit. Package containing jewel trim and pattern costs approximately \$2 at most of the H. L. GREEN CO. Stores. For the younger set (14), an initialed sweater. Sew initial of first name (a strip of Cash's woven name tape, 10c per package) on sweater-front, down the buttonhole side. On the button side, sew a strip of the initial of last name. Another easy-to-do trick (not shown), a tape measure stitched to cardigan front. Ribbon yoke (15) was formed of strips of pico-edged double-faced satin ribbon (sometimes called feather-edged) cut in graduated lengths. KRESS has this ribbon in pale pastels for 6c per yard. A simple novelty (16), this one made of a 10c package of $\frac{3}{4}$ "-wide bone rings spaced evenly around the neckline. Sew one side of each ring (make them stand up) to neckband and slip a scarf through each ring.



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Monday through Friday, 2:45-2:55 P.M. EDT.

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WE PROUDLY welcome singing star Jane Pickens who each month will select the finest current recordings for you readers. This lovely lady from Macon, Georgia, has been making entertainment history since the age of six, when she sang three-part harmonies with her sisters, Helen and Patti. Leaving high school at 14 with a scholarship to the Curtis Institute in Philadelphia, she continued her studies in Paris, and then attended New York's famous Juilliard Graduate School—again on a scholarship. Versatile Jane Pickens has scored personal triumphs in every field of music. In 1949, she was the Broadway star of "Regina," the musical version of "The Little Foxes," and previously was co-starred with Bobby Clark, Fanny Brice and Ed Wynn. She has appeared as soloist with the New York Philharmonic Symphony Orchestra and the Philadelphia Orchestra. Millions of fans remember her as the vocal delight of NBC's "Chamber Music Society Of Lower Basin Street." This year, Jane continued to blaze new trails with her six nationwide telethons (averaging 17 hours each) in behalf of Cerebral Palsy.

Tops In Movie Music

GENTLEMEN PREFER BLONDES" album, with Jane Russell and Marilyn Monroe (MGM) . . . Vic Damone's "Eternally" from "Limelight," and "Simonetta" (Mercury) . . . "The Sword And The Rose" from film of same name, and

"Shadows" by the Melachrino Strings (Victor) . . . "All I Desire" from film of same name, and "No Other Love" by David Rose (MGM) . . . "The Bandwagon" album with Fred Astaire, Nanette Fabray and Jack Buchanan (MGM) . . . "The President's Lady" from film of same name, and "Habanera" by Le Roy Holmes (MGM) . . . Dinah Shore's "Eternally" from film of same name, and "Blue Canary" (Victor) . . . "Volcano" from film of same name and "The Melba Waltz" from "Melba" by Tony Craig (Vogue) . . . Judy Garland's "Go Home, Joe" and "Heartbroken" (Columbia).

Other Toppers

TOMMY DORSEY'S "The Most Beautiful Girl In The World" and "One Kiss" (Decca) . . . Joni James' "My Love, My Love" and "You're Fooling Someone" (MGM) . . . "I Ain't Gonna Do It" and "Toys" (Coral) . . . Richard Hayman's "Simonetta" and "Dansero" (Mercury) . . . Percy Faith's "Tropic Holiday" and "Gaviotta" (Columbia) . . . "Please Play Our Song" and "Falling" by the Fontane Sisters (Victor) . . . Joan Regan's "Till They've All Gone Home" and "I'll Always Be Thinking Of You" (London) . . . Eddy Howard's "Love Every Moment You Live" and "The Right Way" (Mercury) . . . Bailey's "Nothin' Nothin' Baby" and "As Long As I Live" (Coral) . . . "What Happened To The Music" and "The Glad Song" by Don Cornell and Teresa Brewer (Coral) . . . "You, You, You" and "Once Upon A Tune" by the Ames Brothers (Victor) . . .

Grab Bag

EARTHA KITT's album (Victor) . . . Eddie Fisher's "Irving Berlin Favorites" album (Victor) . . . "Pretty Butterfly" and "Don't Let Me Dream" by the Mills



M.C.'s Jane Pickens and Art Ford with Patrice Munsel at "Melba" premiere.

Brothers (Decca) . . . "Vaya Con Dios" and "Johnny" by Les Paul and Mary Ford (Capitol) . . . Doris Day's "Kiss Me Again, Stranger" and "A Purple Cow" (Columbia) . . . Nat King Cole's "A Fool Was I" and "If Love Is Good To Me" (Capitol) . . . Don Cornell's "Please Play Our Song" and "If I Should Love Again" (Coral) . . . Rosemary Clooney's "Cheegah Choonem" and "Stick With Me" (Columbia) . . .



Lovely Donna Reed stars in Columbia's "From Here To Eternity," but in our photo she's about to star at tennis, with a quickie make-up built around a cream-powder.

BY ELIZABETH LAPHAM



The first lesson every actress learns is to cleanse skin before applying make-up.

YOU may not think that Columbia's Donna Reed looks much like a conspirator, but she is one. So are you and so is every other woman who cares enough about how she looks to try to improve on nature. Being this kind of a conspirator can be fun and it certainly pays off—in compliments.

Donna admits that in her own campaign-for-beauty, make-up takes first place. Don't misunderstand her, she doesn't mean "theatrical" make-up. The lovely Miss Reed would no more wear a heavy make-up off the set than she'd wear sequins to the supermarket. Donna believes that make-up should lend nature a helping hand but never be "obvious." She goes in for soft, misted complexion tones. These, by the way, are the very shades that you too should use for Fall 1953. Coty has added a full complement of "Muted" colors to their regular range in both Air-Spun Face Powder and Cream Powder. There's Muted Coty-rose, to enliven a pallid skin; Muted Sun to clear the sallow tones from a tanned complexion; Muted Beige, to add a soft warmth to neutral toned

STARRED FOR AUTUMN



Donna uses misty complexion tones so her make-up will have a natural look.



Donna shows you how to use two coatings of mascara to get twice the effect.

skin, and Muted Bronze to flatter an olive skin. Coty also has a brand new Indelible "Sub-Deb" Lipstick that, believe it or not, contains vitamins. The vitamins and other protective ingredients are put in the formula to help prevent dryness and chapping of the lips. If you've ever had cracked lips (*and who hasn't*) you'll appreciate this improvement. The lipstick range now includes a dozen lovely shades plus Riviera Lilac which is that hardest of all colors to find—a shade to wear with fashions that are mauve or violet.

TO DONNA it seems very strange that there are still girls who haven't learned to use eye make-up. She can't understand this neglect when, with a little emphasizing, eyes can add so much more beauty and character to a face. Donna uses very natural-looking eye make-up herself. Just a whisper of eye shadow on her upper lids, light feather strokes of eyebrow pencil to accent her brows, and a careful application of mascara for luxuriant-looking lashes. In shop-

ping for your own equipment you won't have to travel any further than your neighborhood variety store where the very famous Maybelline Eye Cosmetics are on sale at pin-money prices.

We asked Donna if she'd caught up with the latest whimsey in nail lacquer, the color-cued Dura-Gloss Pastels. She confessed that she hadn't seen them yet so we had the pleasure of bringing her up to date on this newest way to pick up the color of your costume. It's really quite an idea, lacquering your finger nails to match your dress! There's a pretty variety of shades too—6 to be exact. And all of them the superior Dura-Gloss polish that can be counted on to coat evenly and resist chipping. The low 25c price is almost as much of a surprise as the original inspiration to have hands provide a new accessory note.

Speaking of new and exciting cosmetics, have you seen the very handsome Satin Finish compact that Bourjois has added to their Evening in Paris series? (CONTINUED ON PAGE 73)

News of what the well dressed face will wear and some pointers on other developments of importance to you who are interested in improving your glamour rating

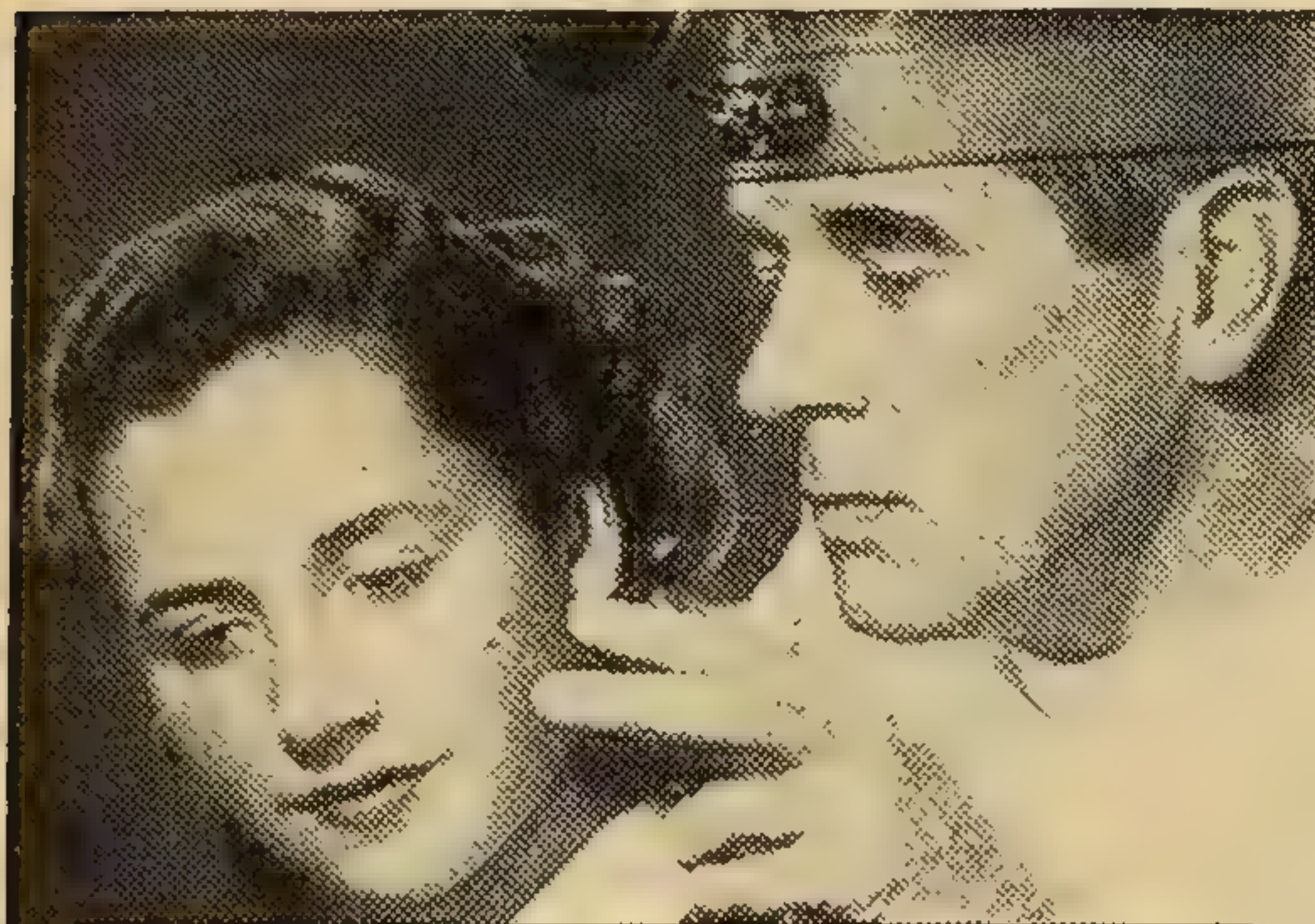


For formal evenings Donna uses make-up with two eyeshadow tones, two lipsticks.

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MY HUSBAND, OUR BABY, AND I

[CONTINUED FROM PAGE 25]

in one quick puncture, "is as lazy as I. He's even more absent-minded. Do you realize he's lost his wallet so many times that I've now convinced him he must carry a money clip?"

She smiled, "When he isn't working, Michael comes over three or four days a week for lunch with me in my dressing room. But it's hard not seeing the baby more—he is changing every single day. I look in on him before I come to work, and if there are no late scenes, I can get home before his 7 o'clock bedtime.

"But," agreed Liz, "Sundays are the best. I sleep late and indulge in my favorite pastime, breakfast in bed." She stopped and closed her eyes as if trying to recapture some ecstatic scene.

"What brings that ethereal glow to your face?" we asked.

"Hummm," Liz murmured, "Hash browned potatoes! I was thinking of a steaming plate of them with eggs, bacon and toast. Doesn't that sound divine! That's what I have for breakfast every morning when I'm not working. But when I'm on a picture I leave for the studio too early for breakfast. My hour of gloom came the other morning when I discovered the commissary doesn't open now until 11:30. All that's available on the set are coffee and doughnuts. I eat them, but I still look forward to Sunday and hash browned potatoes."

If you're getting the idea Liz isn't the black coffee and grapefruit type, you're right. She has the appetite of a long-shoreman.

"After a Sunday breakfast in bed, you get up, and then?" we pursued.

"I'd like to go back to bed," she laughed. "Really though, I have time to get re-acquainted with Mikie, and, of course, there is swimming in our new pool. Last Sunday, Michael held the baby in the water to introduce him to the idea of swimming. Although the pool is heated Mikie screamed and didn't like it at all. We'll have the pool fenced in as soon as the baby gets to that exploring stage.

"Sometimes on the weekend we give a very informal party. One with no more than eight people, so they can relax and sit on the floor if they wish.

"I've given more thought to the house than to my clothes. The two pictures coming one right after the other haven't given me a chance to indulge in a post-baby wardrobe. Anyway," she posed a mock frown, "our business manager might clamp down on too much of a shopping spree. He keeps us on a monthly budget with a weekly allowance and if either of us goes overboard he taps us heavily on the knuckles.

"Before the baby I was so underweight, 102 pounds, that I had to have all my clothes taken in. Now, none of them fit me. I only had three dresses and some slacks that I could get into.

"When could I shop? I did 'Elephant Walk' at Paramount and then my eye in-

jury put me in the hospital, then learning the piano for this picture, and now actual production for 'Rhapsody.'"

We had been chatting for some time and hadn't seen one baby picture. Proud parent, Mrs. Wilding, was just waiting for some of the crew to return a large envelope. Soon as they did she stopped conversation and the room was crowded with varied photos of her tiny son.

"I know we're the typical parents," she laughed, "but everyone asks about the baby, so whenever we go out at night either Michael puts 30 color photos in his pocket or I in my purse. Then, when friends inquire about our son, we are ready."

The most important event on Master Mikie's schedule is his christening. Although they want to take the baby to England for Wilding's parents to glimpse their grandson, the tot will be christened here in the United States.

"In England, you are allowed two sets of godparents and I hope you are here," Elizabeth explained. They will be close friends, Stewart Granger and Jean Simmons, and Mr. and Mrs. Ted McClellan. The latter is the couple the Wildings bought their home from. The event will take place at lovely St. Albans Episcopal Church in Westwood.

When Liz does manage a day off, it's a safe bet Michael won't accompany her shopping. He would never even consider (as some husbands do) the idea of selecting his wife's clothes.

"If he likes something I wear, he tells me," she explained, "but bless his little heart, he does like to surprise me with other type gifts.

"When I was in the hospital he brought me a beautiful wrist watch with jeweled days of the week forming links that are separated by fresh water pearls."

We remembered that last year her combined wedding and birthday gift to him was a silver Jaguar. "But," interrupted the practical Mrs. W., "that was last year before the baby and the house."

For his birthday this year, she has become more conservative. "I'm giving him a watch although he has two," she hurried on to explain, "but he broke those."

The thing that is so refreshing about Liz and Mike is their complete lack of temperament. She attributes it to the fact they're too lazy to quarrel, but we'd say it was more to the point that they were ideally suited.

Like most couples they share the television problem when it comes to a quiet evening at home. He wants to watch boxing while she prefers a dramatic show.

In some ways it would seem that Elizabeth isn't ambition-ridden concerning her career. She does each role to the best of her ability, but never enters into a frenzied campaign for a certain part. She enjoys things as they come. Michael is even more this way, for he absolutely refuses to see himself on the screen. He

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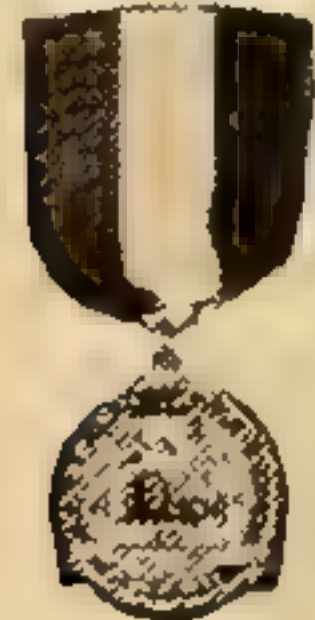
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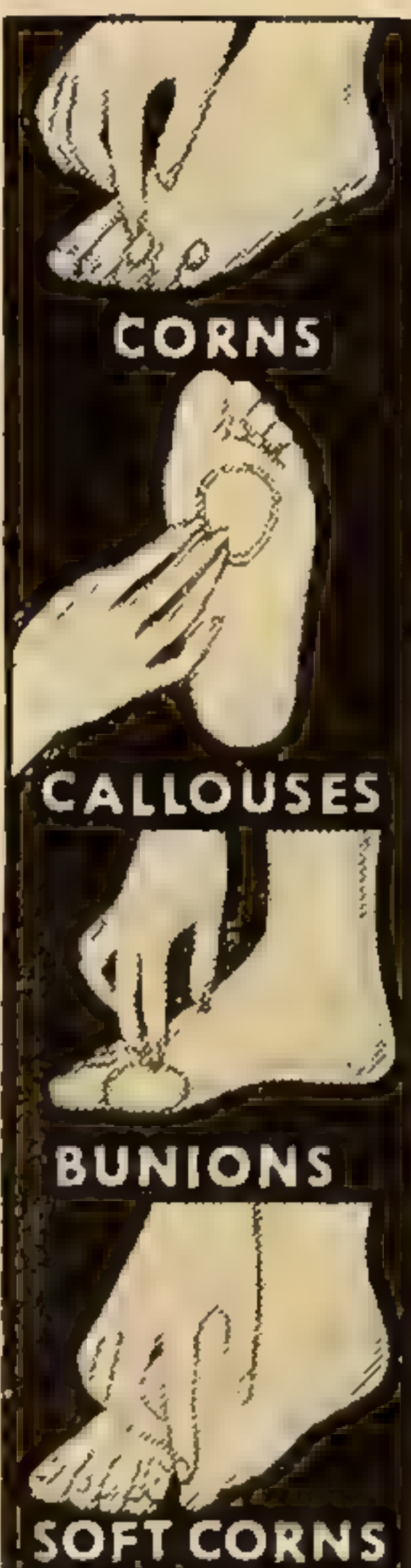
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loves to go to Liz's films, but he never turns critic. "Do the best when you have the opportunity," is their motto, "then relax once it's done for no amount of worry will change it."

It's a lively circus around the Wildings on Sundays with the family plus their four dogs and four cats. Liz kids, "Maybe our house isn't the largest in the neighborhood, but we do boast the most mammoth doghouse and dog-run in the community."

While Liz was letting her hair down, we cautiously ventured into causes for disagreements. She was very honest. "The only thing on which Michael and I

differ is he is punctual and I'm always late. When we're invited to a friend's house he thinks it extremely rude if we don't arrive on the dot. But you know how I am . . ."

Our conversation was changed when the hairdresser and wardrobe woman came in to get Liz ready for the next scene. "Here comes the wrecking crew," she grinned.

"This," she told us, "is my favorite scene coming up. Would you like to watch it?"

We nodded that we would.

"I play the entire sequence in bed. You see I told you I'm lazy." **END**

EXCITEMENT FOR CLARK IN AFRICA

[CONTINUED FROM PAGE 27]

metropolis, as modern and up to date as the cities of America. "Somehow, despite everything you've heard beforehand, you still picture the cities filled with grass huts and warlike natives," Gable told us a few days after his return to London. "Instead, I was pleasantly surprised to find Nairobi a progressive city with 12 fine hotels, and a reputation as 'the Paris of all Africa below Cairo.'"

MGM chose Nairobi for the hub of its huge location for "Mogambo" because of its many cosmopolitan advantages, and more so because it is the center for big game excursions to all parts of Africa. Veteran firms there outfit safari parties for hunting in the colony and in the neighboring country of Tanganyika, and the city is connected by air with regular plane service to England, Australia, India and South Africa. Obviously, anything of this nature fascinated Gable.

"It didn't take us long to discover that a mere ten miles or so outside of the city limits there were plenty of lions, elephants, giraffes and other forms of wild life wandering about unhampered," Clark said. "Only a few years ago it wasn't uncommon for a lion to stroll unconcernedly down the main street of the town."

"It was exciting, too, to learn that members of the dreaded Mau Mau Society, the native terrorist organization which has sworn to drive the white man from Africa, are carrying on their plundering and murders within a few miles of the Governor's home. As a result, there's a curfew each night, and practically everyone carries some form of arms for protection."

Gable pooh-poohed the rumor that the Mau Maus had planned to kill him to draw attention to their activities, but the local police thought differently of the threat. They screened all the native drivers for the film's safaris, and learned that two of them belonged to the terrorists. They were promptly escorted back to their villages.

The "Mogambo" company, headed by Gable, Ava Gardner, Grace Kelly and Director John Ford, stayed at the New Stanley Hotel and the first ten days were spent working in and around Nairobi. Prominent members of the local colony, including one viscount, acted in the

movie, and 1000 Samburu tribesmen never before photographed for a motion picture, were collected for the native cast.

When the company moved into the jungle on the first safari, 80 vehicles—including a refrigerator truck for the highly sensitive Technicolor film—were required to transport the small army. The first camp was established on the shores of the crocodile-infested Kagera River, and it was here that Clark Gable had the opportunity to show what an expert marksman he is.

Gable had just returned from a hunting trip with a professional guide when he was attracted by the frantic shouts of natives who were working on the construction of one of the sets for the picture. Rushing to the scene, he found that a giant crocodile had crawled from the river, intent upon snatching one of the workers for a tasty dinner. Clark raised his rifle and fired, and the crocodile, whose mouth had been wide open when the shot was fired, slumped suddenly. Investigation showed that the single bullet had entered through the crocodile's mouth and emerged through the head, killing him instantly. From that point on, the natives reverently called Gable "Bwana Makuba," or "Mr. Boss Man."

Speaking of Gable's well known prowess as a hunter, his visit into the heart of Africa has changed his opinion about big game hunting. Here's how he phrases it: "After watching first-hand so much wild life here, I've developed an aversion to hunting just for the sake of killing. You can't see a giraffe, an elephant or even a lion at home in its natural setting without appreciating the fact that he certainly has a right to life."

"Killing a predatory animal as a matter of self-preservation is one thing, but killing just to obtain a trophy for the living room wall seems not only senseless, but also downright outrageous. When I saw a herd of elephants grazing contentedly on the open plain, I had no urge to bring one down with a bullet. Instead, I was overcome with a desire to capture the scene on film, which is exactly what I did. From now on I'll do my big game hunting with a camera instead of a rifle."

Living in the jungle was a happy ex-

perience for Gable, but not so for Ava Gardner, who likes her solid comfort. Ask her if she ever wants to go back, and she'll answer simply, but with a load of conviction, "No thanks. I've had it!" While she was on location, she made the best of it, even down to entertaining the principal actors and the director with spaghetti and hot dog dinners outside her tent. They also had movies several times weekly, including "Two Girls And A Sailor," in which Ava had a bit part of one line, and which she had never seen.

The second major safari took the company to the Northern frontier near Ethiopia, where they stayed a little more than a week, and then the main actors flew back to England to complete the interior scenes. Probably the happiest of the lot was Ava, who confessed that a real bathtub never looked so good to her, while Gable himself thought only fondly of the whole experience.

Newshawks have made much of the fact that he has been squiring pretty model Suzanne Dadolle quite a bit of late throughout Europe, but don't listen for wedding bells. Gable says he likes her because she makes him laugh, and he isn't one who's particularly prone to laughter. Nor does he date her as steadily as the columnists would have you believe. **END**

FALLEN IDOL?

[CONTINUED FROM PAGE 31]

—in New York and Toronto on a night club tour—brought about no change in her attitude, he joined her in Las Vegas for her opening night at the Desert Inn. Although Janie had given him no encouragement, so convinced was Geary that his pilgrimage had been successful that he told a friend in Las Vegas that everything was all right between them. Yet an hour later Janie told the same friend she had not changed her mind!

Back in Los Angeles, instead of giving up his fight, Geary only changed his tactics. So far he had asked, pleaded, and hoped. Now he became more aggressive. "I won't go back to see Janie in Las Vegas unless she asks me to see her," he stated, very determinedly. But Janie didn't ask. Geary thought by heading in the other direction, he'd show his independence. And so he accepted an invitation to go fishing in La Paz, Mexico. All he got out of it was an infected foot when he stepped on a poisonous plant.

As time slipped by and Janie's stay in Las Vegas drew to a close, and she still hadn't filed for divorce, speculation ran high that Geary and Janie had worked out their differences after all. Geary himself was so certain that he completed moving into their new two-story colonial home on Sunset Boulevard. His hope persisted till the day before she came back. It wasn't shattered till Janie officially announced her intentions to file for divorce, in Los Angeles.

What started the rift? Who was to

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blame? Could it have been avoided?

Hollywood was quick to take sides. As usual, most of it was based on speculation, little on facts.

There is no doubt that Jane and Gene are very attracted to each other—at this time. Possibly because in looks, way of speech, even background—Gene used to be a professional skater—he very much resembles Geary. And if you look closely, you can find a similarity between Jane and Miriam Nelson. Yet Gene may find out before long that Janie's interest in him was but a passing fancy, that if Gene hadn't become the third person in the Powell-Steffen-Nelson triangle, someone else would have. Jane was in the mood for revolt against her present way of life.

Between her studio's new policy of keeping her publicity away from anything even faintly tinted with family life, and her own desire to become glamorous on screen as well as off, her personality changed to the point where inadvertently she resented almost anything connected with her past. Ironically, while her attitude speeded Janie toward her rift with Geary, she never gained what she sought. After she appeared in one of Las Vegas' most sophisticated night clubs, one critic remarked, "She's a cute girl with a beautiful voice—but what in heaven is she doing in a place like this?" And the harder Janie worked on becoming glamorous, the more she noticed that Geary didn't keep pace with her ideas.

Geary's own feeling about show business was obvious by his decision to quit it in favor of a more substantial, down-to-earth insurance job. However, to please Janie, and for the sake of a happy family life he tried his best to live the part of a movie star's husband—and thereby contributed to his own downfall!

Many girls would be thrilled to have a husband as devoted as Geary—who'd compromise to avoid arguments, arrange his life around hers.

Not Janie. At first his behavior pleased her immeasurably. But after a couple of years she began to feel that she played the dominant role in their marriage, and not just because she made considerably more money than Geary. On almost every occasion she could and did have the final word—when in reality she wanted to be told what to do.

There were other causes. Jane and Geary had a lot in common, but never quite as much as the public thought they did. Geary likes sports, Janie doesn't—which often left her at home while Geary played tennis or went skiing with his friends.

Geary understood Janie's desire for a career, and promised never to interfere. But living up to such a bargain when deep down one strongly believes that a woman should take care of the house, and children, and let the man be the breadwinner, is no easy matter. It creates tension.

They didn't see eye to eye on enlarging their family. Both wanted more than two children, only Geary wanted them closer together while Janie had to con-

sider her career.

Indirectly, it was the birth of their daughter, Suzanne, that brought to a climax the difference between them. Janie went to work only six weeks after the baby was born, much too early to encounter the physical hardships connected with the filming of a musical comedy.

Geary, recalling her collapse at the Copacabana in Miami, kept worrying about Janie more and more, and possibly blamed himself for letting her do it.

By the time "Three Sailors And A Girl" was finished, Janie was completely exhausted and any provocation, any infatuation, any upset was enough to ignite the spark that had been glowing for some time. Then came the famous birthday party at Ciro's.

It is possible that without Janie's physical exhaustion a break might have been avoided. Probably, it would have just postponed any actions on her part.

Geary is torn between two conflicts. On the one side, religiously and morally he is against divorce.

On the other hand, he has said that if she insists on a divorce, he won't stand in her way. "Janie has no reason for a divorce," Geary emphasized even after she publicly announced her decision. "But," he continued, "if she doesn't want me, then I don't want her."

The custody of the children is another matter. Jane has stated that she hopes to settle the matter in her favor, without any difficulty. It may not be quite that easy.

It's no secret that, unlike most marriages, due to her picture and night club commitments, Geary has spent as much, if not more time with the children than Janie. This speaks heavily in his favor. Yet the welfare of the children themselves will play the decisive part in Geary's decision. If he feels they are better off with their mother, he won't contest the custody question. But he'll have to be convinced first!

The financial terms of the divorce also pose a problem that as of this writing is far from solved. Supposedly, Geary has asked for one-half of their community property, including the ten-unit apartment building which they completed not long ago, and in which her mother now lives. Janie's half would include their newly purchased two-story colonial house on Sunset Boulevard, which Janie announced she would sell immediately, moving into a smaller place, probably in the same vicinity.

Janie feels the terms are unjust, because she contributed the major share to their combined investments, and that any settlement should be made accordingly.

The property settlement as well as the custody of the children could start a long, drawn-out battle, and much may be brought into the open that will shock the fans. Yet there is good reason to believe that they will reach an agreement before they go to court, because Janie, cognizant of public opinion, knows what the publicity connected with the case could mean to her career.

END

IT'S A LIE!

[CONTINUED FROM PAGE 35]

such sputtering sentences as . . . "her feet are in my face" . . . etc. that made it a lively evening.

When we chatted with Kathryn on MGM's "Kiss Me Kate" set and later lunched with her, we jotted down a few of her current assignments. Contracts with both MGM and Warner Bros., a series of concerts, RCA Victor recordings, and a State Department invitation to tour Australia sounded like the plans of a plane-load of stars, but they belong exclusively to Kathryn. No wonder she resents the 'easy life' slur and fumes, "It's a Lie!"

The only visible sign of her many activities is the huge wicker basket-purse she carries. It's about the size of a family picnic hamper.

"There's the picture script—for work, a list of appointments for business, knitting for home, passport for my trip to Madrid, and a murder mystery for me.

"It's funny how unpredictable things can be. When Warners agreed it would be too strenuous for me to do 'Mlle. Modiste' right now and postponed it until January, I thought to myself—how in the world will I fill-in the time!"

A smile wrinkled up her nose, "That was a problem? Not for long. I started making plans. Now I've promised Ann Miller to go with her to Spain for nine days . . . then I'm recording the entire opera, 'La Boheme' . . . the concert tour starts and there'll be a lot of practice and travel. Well," she said thoughtfully, "that'll give you an idea of how everything is already planned for you."

Kathryn not only has a beautiful, well-rounded voice, but a well-rounded sense of balance. Showing us her passport photo she said, "I look like a frightened bunny" . . . then concerning her daughter's singing she commented, "She has a natural voice and the loudest I've ever heard . . . and she refers to her new blonde hair as 'the shade of chopped liver.'"

She has devised a system whereby her work doesn't make her merely a guest in her own home.

"I do the marketing on Sundays and plan the menus for the week. I use this free time to make arrangements for various items such as having the house painted on the outside and the garden re-landscaped."

If she isn't working, she takes a daily singing lesson from Leon Cepparo at MGM.

"Columbia Concerts keep wiring me for my list of songs for the concert tour. It's hard to know what to select. The songs I like this month, I may not want to do at all next month."

We were amazed to learn how much time and effort a star has to spend on wardrobe.

"For the concert, I'll wear bouffant gowns. That's what audiences expect, and I want to give them what they like. But you have to be so careful. It's an unwritten law that you never wear the same dress to premieres or openings. It's



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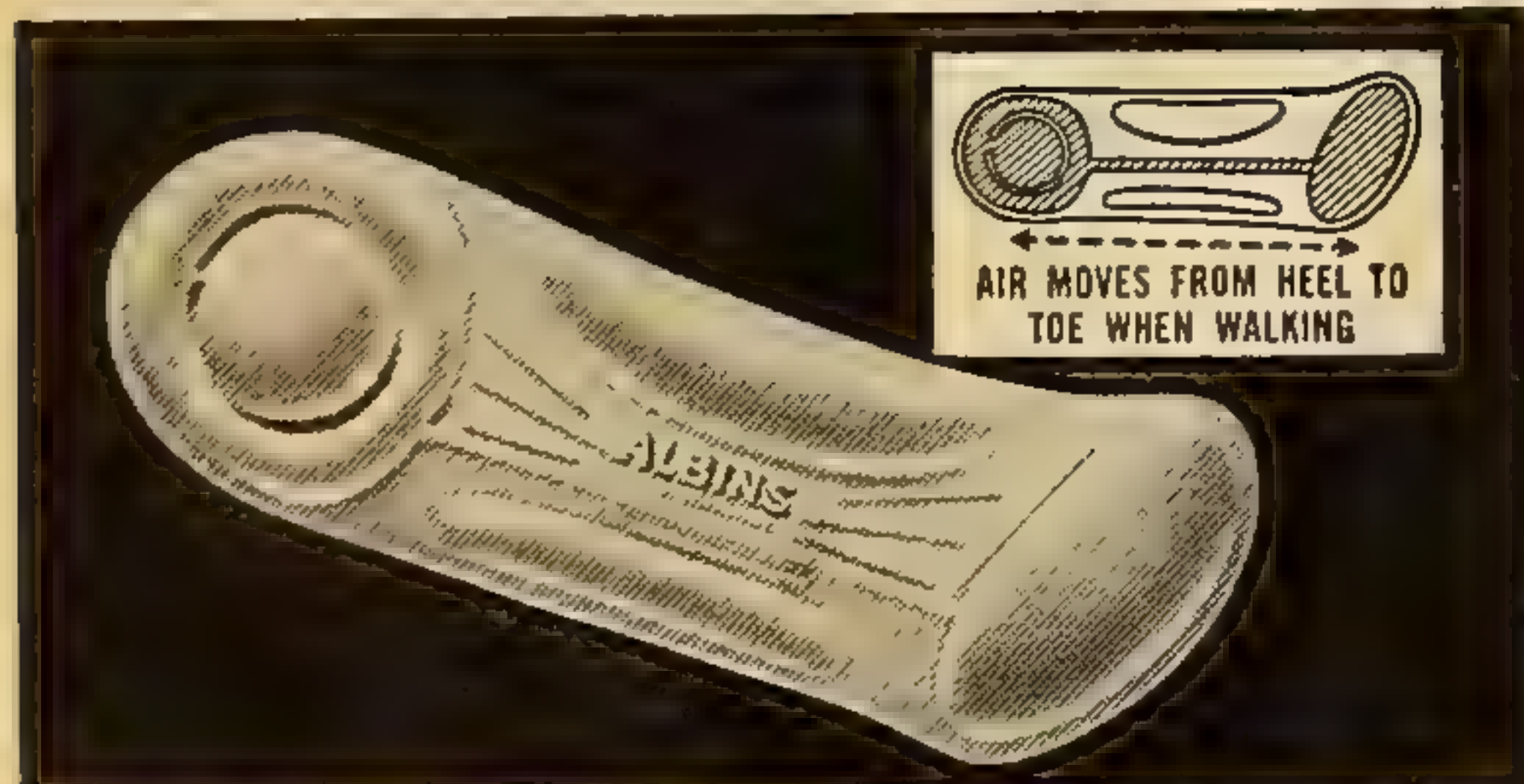
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not only the fans who object, but the photographers and magazines as well.

"Of course, all my clothes are custom-made so this never wear the same thing twice can get out of hand. I'm a size 14 through the bust and a size ten at the waist, so blithely going into a department store and buying a dress is impossible.

"At present," she said a pixie-like expression crowding into view, "my social life is more static than speedy. I give several big parties a year usually at the Beverly Hills Hotel. There are at least 150 guests, an orchestra, and a formal dinner.

"But, for small get-togethers I enjoy going out on girl nights, with Ann Miller, Zsa Zsa Gabor, etc. Naturally, men are the recurring topic of conversation.

"When you are away on a tour, like the State Department junket to South

America or the forthcoming one to Australia, I feel you should go out of your way to put your best foot forward. You are representing your country, and on these trips I attend all the social functions. How dare a star not give autographs and be gracious?

"In Hollywood," she smiled as she said it, "it's a little different—I hide. I spend my days at the studios and my nights at home. It may sound uninviting, but believe me those hours at home surrounded by my family are my idea of pure happiness.

"Although I've had no vacation in three years, I'd be lost without the many demands of a career. Truthfully, I've never done a picture I haven't had fun on.

"I guess," she said giving us a mischievous wink, "that makes me a silly dame."

We wouldn't sit still for that. "Frank and fun," we agreed, "fabulous and friendly, but silly NEVER!" **END**

WHAT DO I KNOW ABOUT LOVE?

[CONTINUED FROM PAGE 33]

beside me, I found not the mischievous sparkle I expected, but an unmistakable sadness which proved beyond a doubt that Lana was dead serious and meant just what she said.

The evening before I had an opportunity to see Lana under totally different conditions. She had just arrived in Rome along with Pier Angeli, Carlos Thompson, Joe Pasternak and Richard Brooks to begin work on MGM's "The Flame And The Flesh," to be shot on location in Naples. A very splashy cocktail party had been arranged in the elegant salon of Rome's internationally-famous Grand Hotel so Lana could meet the Italian press. Here Lana was to play a familiar role, the great and gracious Hollywood queen. And she played it to the hilt, disappointing no one. Dressed in a dazzling white grosgrain coat and a smart black-and-white afternoon gown, both of Italian origin, she quickly changed hard-boiled journalists into worshiping fans pleading for autographs. Amidst a constant barrage of flash bulbs, she gave effective answers through an interpreter to the hundreds of questions shot at her. She was charming, disarming, feminine, and witty. But every so often for a fleeting moment, I detected that same inescapable sadness in her eyes, and wondered about it.

What did it mean? Did it tell the true story of Lana Turner? Did it represent her eternal striving for happiness, her seeming success in securing it, and the painful disappointment just as it seemed to be within her grasp? Was her great capacity for love destined never to be fulfilled completely? And was her reply of "I'll never marry again, never," to the question asked by one of the Italian reporters as final and as irrevocable as it sounded?

She asked me to come up to her hotel suite the next day for some quiet talking.

As soon as we sat down, I asked her whether she really meant what she told

the reporter about never marrying again. Before replying, Lana lit a cigarette and watched the smoke curl towards the ceiling.

"Maybe I overdid it slightly," she said finally. "But the truth is that I don't want to get married again. Wedding bells are lovely, and the marriage ceremony is so sweet and beautiful. Every woman on this earth is entitled to have the wonderful experience of marriage. But enough is enough, and I very strongly believe that Lana's had enough."

It was then that she said that she knew nothing about love.

"After three times at bat, and striking out each time, a girl wonders about staying in the game," she continued. "I know it sounds strange. People say, 'oh, this Lana Turner. She's experienced. She can have any man she wants. She knows all there is to know about love.' How wrong they are! How terribly wrong! I don't believe I know a thing about love, and sometimes have the awful feeling that if I live to a ripe old age, I'll still never know."

It was obvious to me by now that in real life, Lana was fighting for no man, not even Lex Barker, the Tarzan hunk of a guy who came to Europe with Lana and has been hanging around ever since. Much has been written and said about the Turner-Barker romance, which unquestionably has had its torrid aspects. Many observers have insisted that in Lex, Lana had at last found the man who understood her, the lover who would make the kind of husband she needed. Lex has his points, but I think it is extremely doubtful that Lana ever seriously considered marriage with the handsome six-footer.

Everything Lana was telling me clearly indicated that she was in no mood for romance. "It's not that I'm what you'd call a fatalist," she said. "If real love is going to come my way, okay, it'll come. There's nothing I can do, or want to do, to

hurry it. I know as well as you do that I might walk out of this hotel this minute and bump right smack into some guy, and bang, there it is! If it happens, so it happens. But I don't expect it, and I'll be darned if I'll go out of my way to seek it."

But Lana hadn't always been this kind of fatalist, and I asked her if her present point of view wasn't a new development in her personal philosophy. She paused, then spoke slowly, feeling her way as if for the first time she was putting her thoughts into words. "No, I haven't always felt that way," she confessed. "But I've had my faith in people shattered so many times that I'm reaching the point where I'm beginning not to trust people as much as I used to. I'd always believed that people were basically good, and I still try very hard to believe it. And I'm terribly sorry that this has happened to me at this time in my life, because it's bad for me and bad for other people. But isn't it natural to want to protect yourself from pain, particularly if you still have bruises to show for it? And isn't it human nature to put a shield up in self-defense when you've been 'sucked in' over and over again by the wrong people?"

Suddenly, Lana's expression changed. Her eyes danced with merriment and she looked at me slyly. "And I've made the remarkable discovery that like it or not, women are here to stay!"

She laughed gaily and so did I. This was the Lana Turner I usually thought of, sparkling sense of humor and happiness that seemed to exude from every pore of her luscious body. I told her that, and she laughed again. "Of course, I want to be happy. I try as much as possible to be happy. Sure, my life's not always the way I want it, but whose is? Come what may, I refuse absolutely to look at the black side of things. What can you see if you're always looking down? Not very much. I like to look up all the time. It's good for the soul, and it's very good for your posture!"

She straightened up stiffly, grinned from ear to ear, then leaned back quietly. Her mood was changing. The sparkle in her eyes once again gave way to the tender sadness she could not seem to escape. "Life is rough sometimes," she wistfully commented. "But I've learned to accept it more calmly than I used to. When things look darkest, when I'm hurt by something or someone, like when a critic writes something nasty and I find I'm working myself up into an old-fashioned snit, I catch hold of myself and say, 'Lana, take it easy. Remember, *And this too shall pass.*' And it will. Everything eventually does."

"Including love?" I asked quickly. She looked at me a long time before she replied.

"Perhaps not," she finally said. "You have a chance with love if you really like the person you love. If the relationship is just physical, just an emotional eruption between a man and a woman, wa'ch out. It's not enough. You're in for plenty of trouble. But if you're sure you like the man as a human being, that you can be proud of him and can respect him as a person, and you both are pre-



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pared to be honest with each other above all, then maybe love will *not* pass. If you built a real friendship on all levels, then there's a chance you can keep it with you forever.

"I suppose I'm still looking for *that* kind of love, though perhaps I won't admit it even to myself." And then, with a broad smile, Lana added, "After all, I'm a human being too, aren't I?"

"If there still happens to be a great love in store for me sometime, somewhere in my life, fine. I won't turn away from

it. Being a fatalist, I couldn't. But if not, I've got plenty to live for. I've got my wonderful little girl, Cheryl, whom I hope will always be proud of her mommy. I've got my career and I've got my health. And I'll just go on trying to be happy, trying to make other people happy, too. I'll face each day as it comes and get as much out of life as I can. And come what may, I'll be comforted by the thought that . . . and this too shall pass."

But Lana's need for love will *not* pass, and she knows it. As long as she lives, it will remain to bless or plague her. **END**

WILL MARILYN ESCAPE THE SEX HEX?

[CONTINUED FROM PAGE 29]

fame—the fantastic publicity—the wolf whistles—the catty whispers.

Marilyn's predecessors, few but fabulous, were unquestionably the most flamboyantly fascinating women in all Hollywood history. They were also the unluckiest. Fame and misfortune proved their common lot. Disenchantment, disaster—even death—overtook them one by one. Following so faithfully in their footsteps, will Marilyn find herself traveling the same perilous path? Is she inescapably jinxed by the "Sex Hex" that relentlessly stalked her ill-fated fore-runners?

Jean Harlow, for example.

Jean is the one most frequently compared with Marilyn. They say the public's terrific, spontaneous reaction to Monroe's sexy magnetism can only be compared with the overnight impact made by Harlow in "Hell's Angels." Success brought nothing but sorrow to the beloved Platinum Blonde. Scandal stormed into her life with the suicide of Paul Bern, to whom she was married. The headlines and heartaches shattered Jean, and nothing ever quite erased the awful hurt. Not even her eventual love affair with Bill Powell, which briefly promised some hope of happiness ahead. The promise was never to be fulfilled. On June 7, 1937, Jean Harlow—young, beautiful and very much in love—breathed her last, a victim of uremic poisoning.

Sudden fame at 19—shocking death at 26; a short life and an unhappy one was the dubious bounty stardom brought Jean.

The Platinum Blonde was not the first Hollywood "find" to become a box-office bonanza at 19. Clara Bow was the same age when she skyrocketed to the hectic heights during the Roaring Twenties. Clara had "It," and "It" made her the glittering goddess of a gaudy, giddy "Era Of Wonderful Nonsense." It was a frivolous period which boasted several bits of Americana unique to those times—Bootleggers—Bathtub Gin—and the Brooklyn Bonfire. The dizzying speed which shot her from Flatbush poverty to filmland prominence deposited a thoroughly bewildered and therefore vulnerable young redhead smack in the center of the lime-light's merciless glare. Clara and chaos were a sister team from the start. She

lost her heart as often—and as unthinkable—as most women lose their gloves. She had a series of unsavory lawsuits levelled at her. Her popularity survived these scandalous suits, including at least one for alienation of affections.

Gradually her throne tottered and—after a few lukewarm comeback tries—her career collapsed. Then Clara surprised everybody by marrying cowboy actor Rex Bell, retiring to a ranch with him and eventually bearing him two sons. For a while the Brooklyn Bonfire who had ignited the era of Flaming Youth seemed to have escaped superstition's icy, ominous clutch. Today the happy ending is threatened by new tragedy. Clara Bow, so vibrant and vivacious, lies spent and weary—a scarcely recognizable remnant of her former self—in a hilltop sanitarium not far from Hollywood.

And then there was Lupe Velez; everybody considered Lupe the most explosive ex'rovert ever to hit Hollywood. There was nothing melodramatic about that girl. She was made for love, and for laughter. Lupe was unconventional, uninhibited—as uncomplicated as a child—or so it seemed. Lupe knew everybody, but evidently nobody ever really knew Lupe. She was the last person in the world you would expect to take her own life.

Long before Hollywood ever heard of Marilyn Monroe—and possibly vice versa—the jinx legend suffered a serious setback and almost got pooh-poohed out of existence. People would point to Carole Lombard as proof positive of the superstition's inefficacy. Carole certainly seemed to have hog-tied the hex. Few stars, before or since, have been as professionally and personally popular. Further, she was the love of Clark Gable's life—and no girl could do better than that, even in her dreams. Loving, and being loved, is no guarantee of connubial compatibility, but for Carole and Clark romance had ripened into a marriage rich in real and enduring happiness. Surely, Carole Lombard appeared to be the luckiest woman in the whole world. Years have passed since that plane plummeted to earth, but even now it is impossible to think of Carole's untimely end without wondering why it should have happened to her, of all people. Nobody ever died who had more

to live for than Clark's beloved Carole.

Until Marilyn hit the Hollywood jackpot, Rita Hayworth and Lana Turner were the two leading "Nothing succeeds like sex-cess" symbols in cinemaland. Rita and Lana are still at the head of the class, from a standpoint of money and years of proven popularity. At first mention, it would seem that the Misses Hayworth and Turner disprove the whole idea of a "sex hex." But Rita and Lana have been as unhappy—if not as unlucky—as all the others. Loneliness and disillusionment seem to be their lot in love.

Despite all the danger signs, I would bet my last dollar that Marilyn Monroe will defy the jinx and shatter precedent. Everything about the sexy blonde makes her a one-of-a-kind original, and I predict that even her destiny will be different. Look at the way she handled that calendar "catastrophe." Her honesty won the admiration of those you would expect to be outraged by nudity. She got nothing but praise for admitting that she had posed in the altogether because she had rent to pay and food to buy. She has handled her romance with Joe DiMaggio with mature, almost inspired, intelligence. Marilyn has never faltered in keeping her love-life private, and yet she has never endangered this private life by showing up with some off-beat Wolf-of-the-Hour for premiere publicity.

Good health, marital happiness, continuing success—those are Marilyn's future goals. Will she make it? **END**

DON'T YOU BELIEVE IT!

[CONTINUED FROM PAGE 43]

advises, solemnly, "Never let a man think that you have marriage on your mind. Pretend you don't want to marry. Men want what they think they can't have."

Well, all I can say is that if a man is attracted to you and you convince him that you are really against marriage, you've probably seen the last of him. Why should he stick his neck out and allow himself to grow fond of you if you convince him at the beginning that there is no hope? Forget Susie and relax. Be yourself and let nature take her course.

This doesn't mean, as I said in the beginning, that you take off like a frantic rabbit, in pursuit of every single man you meet. Take it easy and be honest about it. But don't erect a lot of artificial barriers. Don't pose.

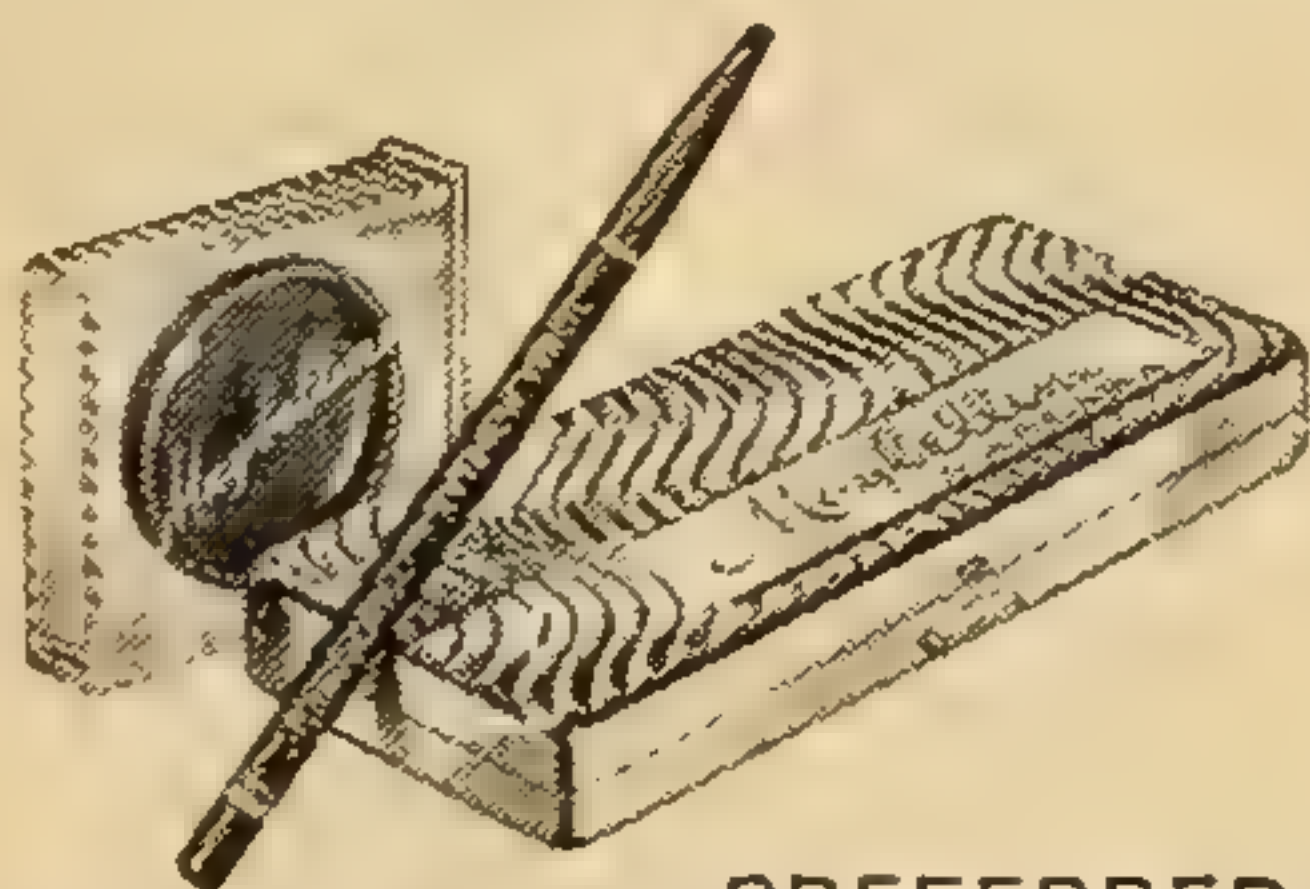
Again Susie says, "If you are going on a trip or a vacation where you will be meeting new men, splurge on a really super outfit, something to make you feel pampered and luxurious and expensive. It will do wonders for your morale."

Well, that sort of thing may do something for your morale but it's likely to scare the be-something out of the ordinary male before he has time to say more than howdyado. Let's face it. The woman who looks too expensive simply isn't for the average man (I'm taking it for granted that the average girl isn't insisting on snaring Superman, either).

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Even if he thought he could afford her, the average guy has a wary suspicion that a girl who looks like that may be too demanding, too selfish even to make a pleasant playmate, let alone a good wife.

Again I say a girl will get along better with men if she will be herself.

But Susie isn't content even with this bit of pretense on the girl's part. With feminine logic she reverses herself in next day's column and says, gravely, "Be considerate of his pocketbook when he takes you out. If he asks you your preference in restaurants, suggest a modest one. Order sparingly. Show him that you are careful about money so he will know you won't make an extravagant wife."

Of all the spoil sports, Susie takes the cake! A man likes to splurge a bit to show his girl a good time. Maybe he skimped on his lunches all week for this very purpose and now he's going to have a wonderful time swanking around and showing off a little bit. Don't spoil it!

All you have to do, believe me, to please him, is to enjoy it and show that you do. That will make him feel fine. As for that "showing him you're careful with money" routine, five men out of six will begin to wonder if this girl is stingy. If she were married, would she skimp on the groceries and take a dim view of ever having any fun?

In this same vein Susie says, "Encourage him to talk about himself,

especially about his work." Now, this is all right if the girl has the faintest idea of what he is talking about. I can go home from the studio and talk to Lydia about my current role in "Scalpel" because she is an actress and understands what it's all about. But if I were an electronic engineer and tried to shop talk with her about that, endeavoring to make clear what I meant as I went along, we'd both be frantic in about five minutes. And Lydia would tell me so. One of the things I love most about her, as you must have gathered, is her honesty.

Again about personal appearance, Susie says, "Never let him see you when you aren't at your best—perfectly groomed, face fixed, hair in perfect shape, clothes immaculate, stocking seams straight..." Susie can think of more things to go wrong with a girl's looks!

Now, any man likes to see a girl looking scrubbed and fresh and tidy. But even tidiness has its place in the scheme of things and Susie's prissy ideas of it would seem to rule out a lot of gay activities, such as swimming, tennis, hiking, picnics, none of which are conducive to a bandbox appearance but all of which are a lot of fun.

Any man can tell you that a healthy girl looks pretty cute even with a smudge on her nose or rain in her hair and he'd rather have a girl who's fun to be with than one who is too-tidy beautiful to touch. Just be natural. It's all most men ask and they'll love you for it. **END**

THE AMAZING MISS HAYWORTH

[CONTINUED FROM PAGE 36]

many actors and actresses who waste their energy by kidding and clowning around the set between scenes. It may endear them to the crew and win them a reputation for good fellowship, and I'm all for fun and camaraderie, but when you start work at 6 a.m. and wind up at 7 p.m. each day, you need to husband your resources.

When Rita is called before the camera, she illumines the whole scene, and she herself lights up with the flashing personality that her fans know. But like a well trained athlete, she knows how to relax between rounds.

She doesn't bother to be falsely pleasant or to give off that surface cheerfulness which some performers seem to feel necessary in public. But she has a deep sincerity and you can always count on her to be completely honest, without being rude, inconsiderate or arrogant.

Our Hawaiian location for "Miss Sadie Thompson," on the island of Kauai, was anything but a picnic, despite the travel folders and magazines. For someone on vacation, with nothing more involved to decide than which way to spend his money, Kauai may be the "garden isle" as advertised, but to us it meant long hours under a hot sun which was made hotter by the lights for the Technicolor cameras, or standing in artificial, piped-in rain, as required by the script. Yet

Rita was never anything less than cheerful and cooperative.

During the entire location, I think she had time off just once to go swimming for about half an hour.

During her "off" hours, she's a lot of fun. She loves to laugh, and has a wacky sense of humor. Coming back on the plane from Honolulu, she made riotous comments on a two-bit whodunit which I had been reading, and which she borrowed. Acting it out, she had everyone in stitches.

She'll amaze anyone who doesn't know her well with her command of languages—fluent French, Spanish, some Italian. She has an amazing knowledge of music. She has traveled, of course, all over the world, and can entertain with intimate details of every place she's visited.

As for the beauty which has won her such all-encompassing titles as "the love goddess," since I do a little painting perhaps I can analyze it from the painter's point of view. Her features are not perfectly symmetrical, but there is an organization of the elements in her face, and a wonderful proportion, which makes it a delight to study. The balance of head and neck and shoulders is perfect, particularly in profile. She has the long, shapely legs of a dancer, and like a dancer, moves and holds herself well.

Friends who knew that I was working with Rita have asked me: "Is it true that she's a very lonely person, who isn't really close to anyone?"

Anyone who has the ambition to achieve real recognition in show business is lonely. You can't focus the energy, the time, the talent, the everlasting work toward your goal, without being lonely in the sense of giving up a lot of social contacts. You have to think about yourself and your problems—this isn't conceit, though it's often mistaken for it. An actress must devote her time to her appearance, her manners, her mannerisms, her speech—much more so than the worker in some other line.

Thus most of us are lonely. But it's not necessarily an unhappy loneliness. And for someone like Rita, finding friends is never a problem. If she wants to play tennis, or golf, or go swimming or dancing, and has the time, she has only to mention it, to find dozens eager to be her partner.

It can be said of anyone prominent, that he owes his success to someone else. We all are indebted to others. I've often heard it said of Lana Turner, for instance, after the preview of a picture, "Hey, that's a pretty good performance for Lana." These commentators forget that Lana has been turning in "pretty good performances" time after time. Because of her beauty, they forget that she's a really competent performer. The same is true of Rita. And I believe "Miss Sadie Thompson" will prove just what a fine performer she is, without anyone to "carry" her. She carries the picture.

I shall always welcome the opportunity to make another picture with her. **END**

VITTORIO AND ME

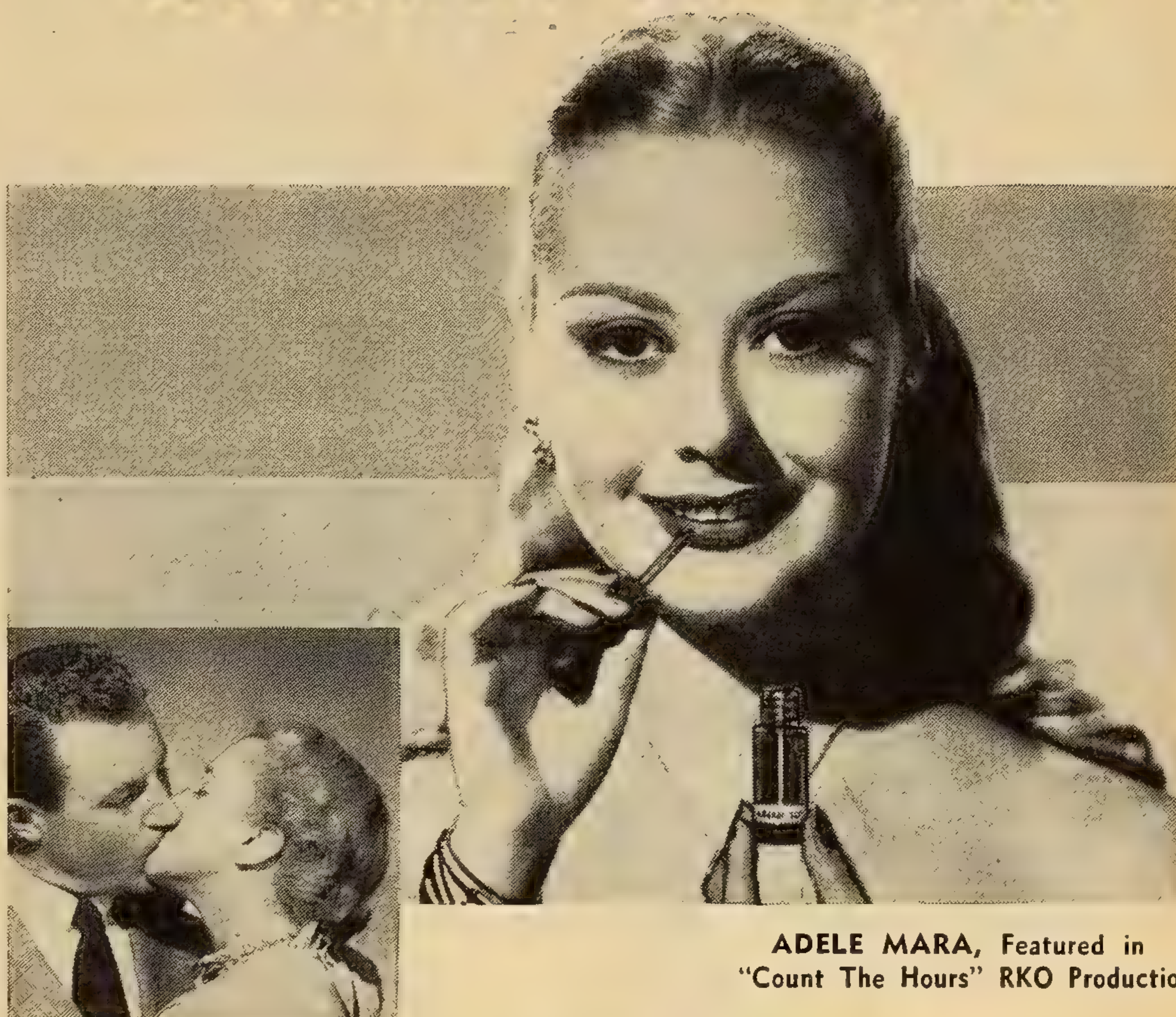
[CONTINUED FROM PAGE 41]

Our first party, after his return, was given by Paul Gregory at Romanoff's. The married couples were separated and seated at different tables. Vittorio sat between Ricardo Montalban's wife and Mrs. Michael Rennie, a very vivacious English woman who talks with a cockney accent. I looked over to see how he was enjoying himself and Vittorio gave me a pleading look of distress. Later, he managed to come over to me and said, "I can't understand a word she says. Can't we sit together?"

We couldn't stay late for we were due home for Vittoria's two o'clock bottle. That is the part of the evening Vittorio likes best. To pick up the baby and play with her—even if she shouldn't be too awakened at that hour. They now have a wonderful game they play with his nose which she grabs at and pulls.

I wondered how Vittorio would act when he first saw the baby. I had met him at the airport, and we drove straight home. He walked into her nursery—and just stood there and stared. Then tears came into his eyes and he cried. He is such a sweet person. And then he rather shyly picked her up. "She is so beautiful," he said. Vittoria, who is a very solemn type of baby, smiled at him.

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She was fascinated right away with her father. She has dark slanty eyes, his eyes, blonde hair and beautiful hands. They get along famously together and Vittorio assures me he wanted a girl all of the time instead of a son.

Vittorio is never difficult, but he is a man of decision. He never rushes and yet he is always prompt. If I am going to a party or a premiere I need at least an hour to get ready, especially, if I am to set my hair and dress nicely. So Vittorio and I had to make that adjustment. For example, we 'fuss around' with the baby and forget the time.

Vittorio can't understand affection in public. Smooching in night clubs stuns him. He is the type who always properly thanks his host and hostess and says goodnight to those he has met. He observes all of the niceties and formalities whether the time is pressing or not. This is good for me, for it slows me down.

He is considered the finest young actor in Europe and I am naturally proud of him. However, right after Vittorio's return here I was offered "Country Girl" in Summer stock and at \$4,000 a week which we could have nicely used. But I didn't even consider it. Vittorio had just come home, and I couldn't go running off. An Italian man wouldn't understand that, for in Italy a woman's place is secondary and her first and sole duty is to be with her husband. Of course, we both have to remember that we are in show business and that we can't be together every night.

Vittorio's mother, who is a very sweet and wonderful woman, and to whom Vittorio is devoted, wrote me a long letter. "Vittorio is very tired. He has been under a great strain on this tour," she wrote. "Please try to have patience and give him understanding. The American and Italian ways of life are so different it will take much of it for both of you." Vittorio is half German. His father, an engineer, came to Genoa where he met Vittorio's mother. Like us, they couldn't speak the same language, but they fell in love.

On the few occasions when I have been escorted during Vittorio's absence, I first asked him about it. His return was delayed for three weeks when MGM took him to Paris and to Switzerland for a supposed two days of scenes for his new picture which instead took three weeks. I had already made plans and accepted some social engagements. "You go out and don't mind what anyone says. You can't stay home and be depressed," he told me. I trust you and assume you trust me, and that is all that's necessary."

Our house is a duplex, a rather modest one that we bought before Vittorio left for Italy. We have the upstairs rented to a very nice quiet couple, while downstairs I have a nurse for the baby and a maid. The maid and I share in cooking and she serves. We had thought we might buy a larger home, but Vittorio keeps an apartment in Rome, so we will stay where we are. I bought a seven-foot bed, in the belief that Vittorio would like a big bed since he is tall. He looked at it and said, "Why such a big bed?" I like pajamas, but Vittorio likes pretty night gowns, so I wear night gowns. I may seem to capitulate to Vittorio's wishes, but it makes me happy in being the kind of wife he wants.

Vittorio is a thoughtful husband. He brought me some wonderful Dior perfume from Europe and last Christmas sent me a diamond pin. When I wear peasant dresses he says I look like the blonde Italian women from the North of Italy. He says my hair cut looks like a chrysanthemum.

Vittorio, now that he speaks English quite well, is less dependent on me. In the beginning it seemed like I was trying to do his thinking, but the truth is he couldn't speak English and didn't understand it. When Mr. Thau of MGM called him in after his screen test to discuss a contract, Vittorio insisted that I must go with him.

"But I can't," I told him. "Take your agent." But Vittorio trusted me and insisted. So I found myself in Mr. Thau's office with Vittorio.

The usual seven-year contract was offered him to sign. Vittorio explained that he would not want to sign for longer than six months of the year. He had his obligation to his theatre company, and even though it didn't pay much, he had to stay with it for six months of each year.

"But we don't make pictures on a six months basis," Mr. Thau explained. "We'll pay you two hundred more a week. How will that be?" Vittorio smiled and said, "Thank you." He thought Mr. Thau was agreeing on the six months.

"No, no, Vittorio!" I told him, "You don't want to sign that way."

"Will you please keep quiet Shelley," he said. Then I had to explain to him that Mr. Thau was offering him more money instead of the six months.

"I don't want more money," he told Mr. Thau. It took quite a while to work out the contract to his understanding.

Now Vittorio does his own talking. And that's the way it is with Vittorio and me. He's a wonderful, wonderful fellow. END

THE NUMBER ONE HOT WATER BOY

[CONTINUED FROM PAGE 39]

experience. But in spite of it, Errol's third marriage appears to be a success. However, with Errol one never knows. It is true in his troubles with women. It is true in ordinary prosaic lawsuits involving personal damages. Indeed, lawsuits seem to crowd up on Flynn.

Last year he sued his millionaire

former pal, Duncan McMartin, for hitting his aching back and injuring it even more. Now he is tossing a suit at an Italian vermouth firm for running an ad of himself sipping a drink. Apparently, the firm never got his okay.

Yet, bad tidings continue to leave him unperturbed. It must be, his friends be-

lieve, there is a strong streak of the D'Artagnan in him.

Latest bad news to reach him in Italy where he currently is making films is the filing of a lien by the Internal Revenue Bureau against his property in Los Angeles and Chicago.

The Government claims that he and his second wife, Nora Eddington Flynn Haymes, owe a total of \$820,572 in income taxes. Errol and Nora own considerable property in Chicago, and Errol has a house in Beverly Hills. The liens prevent the disposition of any of the property.

When Flynn's business manager cabled him the news of the Government liens, the actor wired back in his most devil-may-care manner:

"Please send me my dog."

The reply would indicate he is not intending to return to this country soon. It is probable he will stay abroad at least 18 months, a routine by which many film stars have saved huge sums in income taxes.

He has just completed an independent film, "Cross Swords," and has an important role in "William Tell," to be filmed in Rome. After that Errol plans to do another independent picture. Instead, if he wants, he could have starring roles in films all over Europe.

But the fellow is unpredictable. He may actually do what he told friends he was considering: join a patrol to hunt headhunters in the South Pacific.

Going to the South Pacific, where he is no stranger, Errol might hope to escape both women and money troubles. Yet, there is one obligation he could not avoid even there—the forking over of alimony to his first wife, Lili Damita.

He tried that once, and it didn't work. Upon their divorce in 1942, after seven years of marriage, Errol agreed to pay Lili \$18,000 a year alimony plus the income tax on it.

In 1950 he filed a suit asking for alimony relief. He said the heavy payments for her support and for their son, Sean, then 9, were an acute financial strain upon him.

Flynn admitted that though his earnings were more than \$200,000 a year, he could not save any money and that he then owed Uncle Sam \$150,000 in back income taxes. Lili fought the suit. Somewhat irrelevantly she told the court:

"I'm not a very good accountant, but I have other qualities."

The court did not press her to explain. However, the case dragged its weary legal length. Errol finally lost, in 1952. The loss cost him the hefty total of \$105,712.90.

Errol's swanky yacht, the Zaca, also threw him for a loss. In 1951 Los Angeles County sued him for \$3,230 in back taxes and penalties on the yacht, charging he had skipped payments in 1950.

Errol and Patrice Wymore fell in love while making the film, "Rocky Mountain," in Gallup, New Mexico, in the Spring of 1950. She was 23 years old and a golden-haired screen starlet who had been at one time a model and actress of small parts on the New York stage. When



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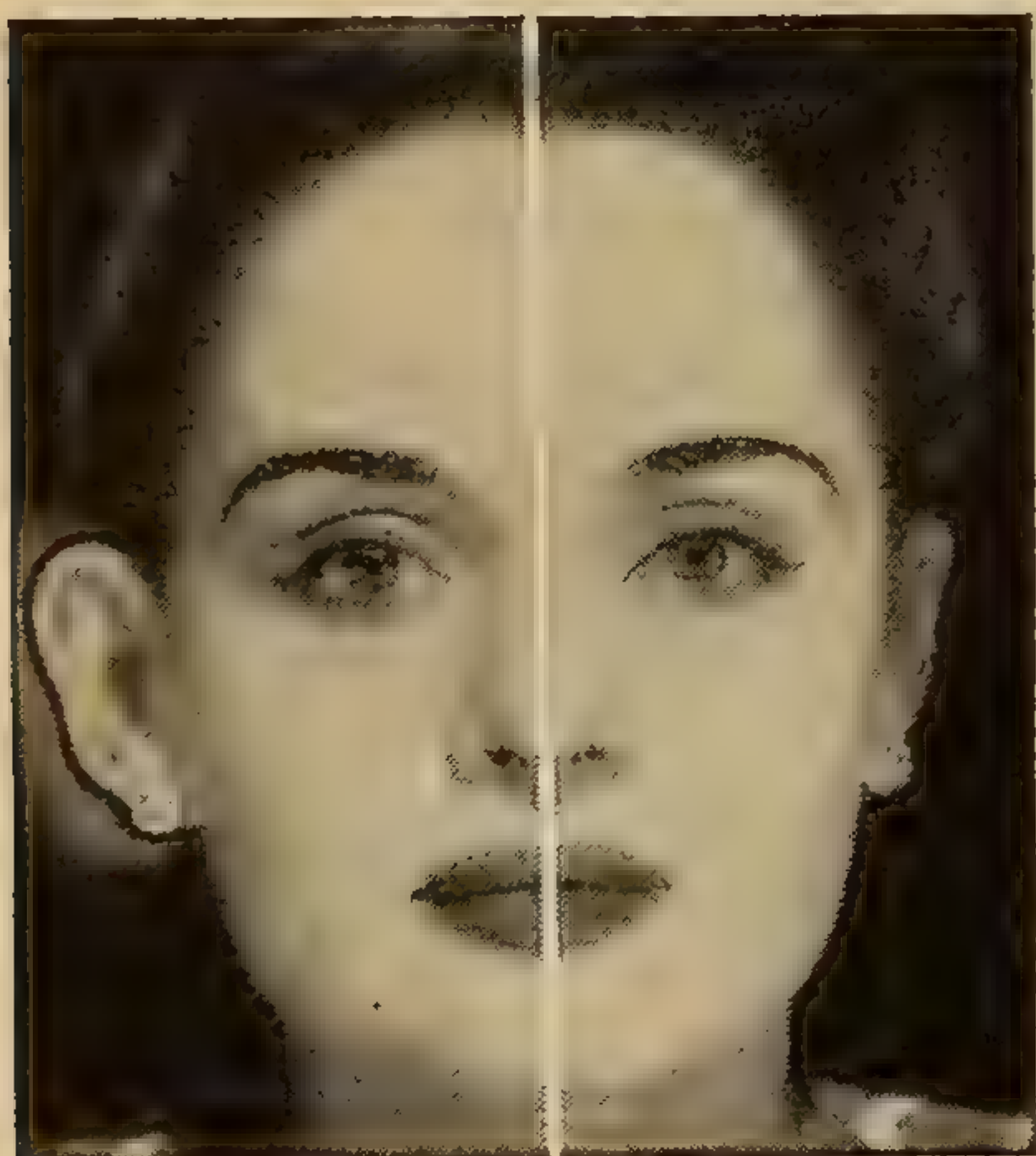
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the picture was completed Flynn went to Europe, but his ardor for Patrice did not wane.

On Sept. 23, 1950 word came from Paris that the shapely Patrice had literally flown into Errol's arms, and the movie hero announced they would marry "as soon as I can make the arrangements." Observers noted that she got a big hug and a lingering kiss from Flynn as she raced down the steps of an airliner.

Shortly thereafter they were married at Monaco, and went for their honeymoon on his yacht for a cruise in the Mediterranean, with Jamaica as their ultimate destination.

The element of the unpredictable hovered over the wedding plans of Patrice. Assisting her in selecting her trousseau in New York before her departure for France was none other than Mrs. Marjorie Eddington, Errol's former mother-in-law.

In 1951, paternity suits against Errol which had been filed seven years before were dismissed for failure to prosecute. The suits had asked that the actor pay \$1,750 a month for support of a daughter born to Shirley Evans, who was only 19 at the time, on November 13, 1940.

Errol denied he was the father, but admitted he paid Miss Evans, who later married an orchestra leader, \$2,000 to avoid unfavorable publicity.

The rape charge which disrupted Errol's yachting honeymoon with Patrice Wymore was brought by a 16-year-old French girl, Danielle Dervin.

She asserted that on Oct. 16, 1949, when she was only 15, Errol attacked her in a shower bath aboard his yacht. Her parents, who brought the suit, asked 1,000,000 francs damages.

Errol called it blackmail.

"Having had attempted blackmail tried on me by experts, I have to have a pretty good memory," he said.

"But I confess this lady has an advantage over me, because after 18 months she has just remembered something that never happened."

The Monte Carlo magistrate agreed with Errol. He dismissed the suit, clearing the actor.

One thing certain—and predictable—about Errol Flynn is that he is never dismayed no matter how Trouble crowds upon him. He just goes swashbucklingly along, unscathed, unscalded. **END**

DANCE YOUR WORRIES AWAY

[CONTINUED FROM PAGE 45]

In our Hollywood studios we have had all the big stars, and many of the new ones. It would fill a Who's Who just to tell you who they are, but the experiences of all—whether the veterans or the newcomers—confirm what my Hollywood producer friend told me: that dancing is the best of all escapes from the worries and cares and complications of every day life.

When I see youngsters like the charming Debbie Reynolds—a wonderful little stage dancer as well as a grand young actress—taking lessons in our Hollywood studios, I realize what dancing can do for the more youthful element. Dancing, I feel, can even put a big nick in delinquency.

Dancing, let's face it, is a physical beauty course. It keeps every muscle of the body alive and kicking. You never can be too old to dance, and never too young to start it. I'm quite sure that if I had never become Arthur's wife and danced away half the 28 years we have been so happily married, it would have been part of my curriculum for growing up healthy and happy.

If you think that Kathryn and Arthur Murray, with their long years at dancing, are completely free from worries and cares and problems, guess again.

When we first started our TV show, it was so bad that everyone who liked us tried to help! Ken Murray said, "You know, I've just got to come around to this show every week for a while, because I can't bear the thought of another Murray having such a lousy show!"

We had no sooner caught our collective breaths, Arthur and I, than Ken re-

marked that our set looked like a tired old night club. So we got a new set—in fact we did everything every friend advised.

Yes, we worried and worked and tried hard but we had a long way to go. After one of those first shows we read a scornful newspaper column about our program. You have no idea how much it hurts to read that kind of criticism! We were both so discouraged that we couldn't shake off our depression.

On the way home, silent and bitter, we passed one of New York's well known hotels. Arthur said, "Let's have a night-cap before we go home."

We did. We heard the music—we danced—and let me tell you, our world was all right again. You can't stay sad and dreary when you dance.

I said to Arthur, "Well, to put a little fun in your life—try dancing!" . . . And that's been my sign-off line on television ever since.

Dancing literally keeps you on your toes, too. You can't get old and stodgy when you dance. For instance, we had an idea for a television stunt. The script called for me to do a dance routine and then, the following week, repeat the dance and say, "Here's how it looks backwards."

So that the dance would look funny in reverse, it had to be an adagio number with a lot of tricky leaps and jumps. Now, I'm a very quiet woman, who's used to ballroom dancing. And as everyone knows—I'm also a grandmother. I may be young to be a grandmother, but any way you slice it, I'm not a squab! To learn leaps and jumps and to be an adagio dancer at my time of life, I felt,

would be either impossible—or a miracle! Still, I was supposed to be an adagio dancer, and for that I needed two brawny characters. I think Arthur had a lot of fun engaging them, and when I met them for the first time in the practice studio, they loomed like the UN Building—stolid, sky-high and 6 feet 4 inches. We shook hands solemnly, and in four hours I learned to be an adagio dancer!

I don't think I've ever been more thrilled in my life than to find out—at the ripe old age of 46—that I could be swung by an ear, or by a neck, or by a finger!

Those are two of my own true life stories, but what of the millions of other people who are afraid to dance . . . who feel they can't dance . . . who think that dancing is just one of those things—that you can take it or leave it?

There are inspiring examples of what dancing can do for people who are not as fortunate as you or I. For instance, we have a lot of deaf and blind people who are sent to us. The blind can hear the music. The deaf can watch and learn by imitation, and they do get the musical vibrations. One girl, who earns \$55 a week as a bookkeeper, takes all the private lessons she can afford at the Arthur Murray Studios—and from just listening to the musical beat she has improved her hearing.

Another girl, who is over six feet tall, is the daughter of one of the most attractive, suave leading men on the stage. But she was so gangling that, like so many tall girls, she stooped and made a very bad appearance. She spent her time trying to excel at masculine sports—just to get over her feeling of not being sufficiently feminine.

Her father was worried about her, and sent her to us. After a few months she became a really good dancer—and today you hardly notice her unusual height, but are conscious only of her gracious, poised and utterly feminine manners! Dancing did that for her.

Don't take up dancing as if you were embarking on a career to put you in the limelight. Dancing is the nicest when you're dancing with the one you love, the lights are low, the music is gay—and all the rest of the world fades away. **END**

CURRENT FILMS

(CONTINUED ON PAGE 18)

interrupted, however, when he discovers that Pat is using his original script as a starring vehicle in a Summer stock production. After some smooth maneuvering, Ginger winds up remarried to Douglas and playing the mother's role. Film is smart, witty and perfectly cast. Paramount.

Gentlemen Prefer Blondes

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Marilyn's lovesick boy friend, Tommy Noonan, who can't make the trip. To protect his interests, Noonan hires detective Elliott Reid, to keep a watchful eye on the girls. Reid, who would like to concentrate permanently on Jane, finds Marilyn a more hectic assignment. Particularly when she begins work on ship passenger Charles Coburn, owner of a diamond mine. Although it takes a little MANeuvering, Jane winds up with her man, and Marilyn the loot. Directed by Howard Hawks, the streamlined musical is slick, sophisticated and tuneful. Favorite numbers are "Diamonds Are A Girl's Best Friend," sung by Marilyn, and "Two Little Girls From Little Rock," warbled by both. **20th Century-Fox.**

Forbidden

GANGSTER hireling Tony Curtis arrives in Macao intent on locating Joanne Dru, widow of an American gang leader. For delivering her back to underworld boss Alan Dexter, Tony will receive \$30,000. Tony's search is shortlived when, on his first night in the city, he meets Lyle Bettger, a night club owner and current boy friend of Joanne's. Bettger, who knows of the widow's past as well as of her former romance with Tony, arranges for the two to meet. Although the pair are rather hostile to each other, Bettger admires Tony's shrewd knowledge of cards and guns and gives him a job in his night club. Once on the payroll, Curtis realizes he is still in love with Joanne and that Bettger is using the club as a front for crooked activities. A fracas results which eliminates Bettger and deposits Joanne back in Tony's waiting arms. There's lots of slambang action and foreign intrigue, plus a more carefully tailored role for Curtis. **Universal-International.**

The Sword And The Rose

AN adventure yarn without too much swashbuckling and red-blooded heroics is unfolded in this latest Walt Dis-

ney English production. Richard Todd, a commoner, is in love with Glynis Johns, sister of King Henry VIII, but decides to flee to America rather than face royal wrath. When Glynis tries to join him aboard ship, her plot is discovered. Todd is sent to the Tower, and Glynis married off to the aged King of France. Although Michael Gough, the villainous Duke of Buckingham, allows him to escape, Todd soon realizes that he is being followed by assassins, intent on keeping him from reaching the now widowed Glynis. Eventually, Todd arrives in France in time to rescue Her Highness from the unwelcome attentions of Gough. A lovely music score, played by the Royal Philharmonic, plus some beautiful Technicolor scenery, expertly aid in camouflaging some of the picture's weaker parts. **RKO.**

Veils Of Bagdad

A HOPELESS web of plots and counter-plots is brewing throughout the Ottoman Empire in the year 1525 A.D. Leon Askin and Guy Rolfe are planning to overthrow the empire's *Suleiman the Magnificent* by joining forces with a barbaric hill tribe. To gain the aid of the hill people, they are smuggling out gold to pay for their services. During one of the shipments, overseen by Rolfe, bandits attack and are beaten off only when wanderer Vic Mature comes to his aid. In gratitude, Rolfe offers him a job with the palace guard. Mature meets later with the bandits and admits that he is working for the empire and used the robbery to gain Rolfe's confidence. True to the best Arabian Night style, Mature's palace job keeps him hopping in the best dare-devil tradition—rescuing dancing girl Mari Blanchard from Rolfe's attention, breaking up the gold shipments and finally uncovering the traitor's plot. It's a slicked-up fantasy filmed in Technicolor. **Universal-International.** **END**

DANTON WALKER'S HOLLYWOOD ON BROADWAY

[CONTINUED FROM PAGE 22]

start, "The Hot Heiress," went West with a bundle of baby things and a new housekeeper . . .

Jane Russell's husband, Bob Waterfield, who plans going into the restaurant business in Southern California, made a fast tour of inspection of the better Gotham cafes. At Toots Shor's he admitted, "gentlemen prefer blondes," but reminded Guy Mitchell, his dinner companion, that "gentlemen marry brunettes." "Oh, sure," replied Guy, "as long as they look like Jane Russell!" . . .

Gordon MacRae created the sensation of the month when he walked into Bruno's Pen & Pencil sporting a pair of Bermuda shorts and other warm weather accessories the night Gotham's humidity hit a near-record high. Customers, most-

ly male, actually applauded the handsome song star for his courageous departure from the conventional attire men have to, or seem to have to, wear in and around New York City in sultry, hot weather.

Veronica Lake, missing for three weeks during another of her periodical "disappearances," turned up at Sands Point, Long Island, looking radiantly lovely although ten pounds heavier. After a week of attending North Shore parties, she pulled the Houdini bit and was again "Among the Missing." . . .

Roberto Rossellini's agents are making plans to film at least one movie in New York to co-star Vittorio Gassman and Mindy Carson, the TV songstress who's been dubbed "Ingrid Bergman's double."

As a nostalgic gesture, Tony Martin made an off-beat personal appearance at Woody Herman's Bandbox opening on Broadway. Back in 1932, Woody was playing clarinet with the old Tom Gerun orchestra, which featured a young crooner named Al Morrison, who later became Tony Martin. Tony sang, "Longing For My River Home," while holding actress-wife Cyd Charisse in his arms.

Lena Horne, Joe E. Louis and Ethel Waters were among the many sepia stars who attended a private local showing of "Go, Man, Go," the film story of the fabulous Harlem Globetrotters basketball team with which Hollywood cameraman James Wong Howe made his directorial debut. Comedy stars, Robert Strauss and Harvey Lemeck, the "Stalag 17" team, arrived at the screening wearing basketball uniforms and helium-filled balloons painted to resemble basket balls and their dribbling antics nearly broke up the house . . .

Hedy Lamarr almost refused to fly to Rome, Italy, when her personal femme psychiatrist was delayed by traffic en route to Idlewild Airport and couldn't board the flight in time for departure. Hedy went alone after much pouting. The lady psychiatrist followed in the next plane . . .

Jackie Cooper, Peggy Ann Garner and Bobby Breen were an animated trio during a gala reunion at Le Ruban Bleu that began at dinnertime and lasted until dawn. The Garner-Breen tonsils were given a workout when Jackie took over the Normann Paris Trio's drums and be-bopped "Ole Man Mose" . . .

Gene Autry, en route to Europe, took time out for some personal shopping before boarding his overseas flight to London. His purchases at Abercrombie and Fitch included a complete football uniform, two baseball outfits and a skiing ensemble—gifts for some small fry who have been corresponding with the popular cowboy star from such places as Rome, Dublin, St. Moritz and Occupied Berlin.

Nelson Eddy drew such nostalgic acclaim at the Copacabana that before he completed his two weeks singing engagement there, Hollywood producers were interested in his movie career all over again. Proving he has a fine sense of humor, the former film favorite explained the movie-mogul bids as being nothing more than an attempt to get him to star in "The Son Of Naughty Marietta" . . .

Van Johnson wants to open his cross-country tour in Paul Gregory's "Song And Dance Man" stage production, in New York at the Ethel Barrymore Theatre because that's where he got his first stage notice in "Pal Joey." At the completion of "Caine Mutiny," Van and his wife Evie went into seclusion for a week's rest at Palm Springs, then raced East for a re-union with Rosalind Russell and her husband, Freddie Brisson. Van has seen Roz in "Wonderful Town" four times to date . . .

Jeff Chandler was a pretty glum chum at the Mont D'Or after a 45-minute long distance telephone call to his wife, Marge, then in Hollywood. He departed for home the next morning after a week's vacation in Gotham during which time his studio was unable to contact him for any publicity interviews or pictures—unless they were willing to pay him a full week's salary, that is. A single telephone chat with a reporter would have made his movie bosses liable for a hefty amount of loot. Jeff wanted "a real vacation" and that's just what he got, at his own expense . . .

Paulette Goddard and author Erich Maria Remarque fractured the Stork Club regulars when they announced their intention of getting married in Paris during the Christmas holidays . . .

Alice Faye Harris drew more attention from Bruno's Pen & Pencil customers than did former President Harry S. Truman, on her first visit to her hometown in more than three years. The pre-Marilyn Monroe doll of 20th Century-Fox filmicals, flipped everyone with her chicness, slimness and genuine surprise at being mobbed by former flicker fans. She couldn't believe they wanted HER autograph when the Truman family was dining in the same room!

Alan Ladd tripped coming down the gangplank of the Ile de France upon returning from Europe after finishing "The Big Jump." He narrowly escaped serious injury when a walking stick he carried broke his fall. A valuable German-made camera, which he had just purchased abroad, was severely damaged during the incident and being uninsured, represented a total loss of several hundreds of dollars . . .

Another returning Hollywoodite, Edgar Bergen, almost encountered a similar mishap as he was leaving the deck of the S. S. America. Turning his ankle uncomfortably when he stepped onto the gangplank, he let go of a small package which fell into the Hudson River and disappeared beneath the surface. The parcel contained several tubes of a new, experimental lacquer and enamel—touch-up paint for the faces of Charlie McCarthy and Mortimer Snerd . . .

Danny Thomas, spent several hours a day in the Manhattan offices of Variety, the weekly theatrical trade paper. Its original founder-publisher, the late Sime Silverman, will be the subject of Danny's next Warner Brothers musical filmbiog and the serio-comic actor will portray Silverman from the time he first published the paper in 1905, until his death in 1933. It will be a cavalcade of show-business and in it, Danny as Silverman, will be shown writing a criticism of a new night club entertainer named Danny Thomas—the original notice wasn't too complimentary and it won't be changed any for the movie . . . That's Hollywood on Broadway!

END



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PRIVATE WIRE

[CONTINUED FROM PAGE 47]

colds. When Linda was resting comfortably, Roy had to patch up some knee scratches and skinings his eldest daughter Cheryl, 13, had incurred when she fell out of a tree. Nothing serious, but annoying to Cheryl who was due to attend a birthday party at a neighbors' house later that afternoon. Roy didn't leave the Rogers' ranchhouse at anytime during the remainder of the day. Nothing had happened to Dusty, 7, but neither Roy nor Dale were taking any chances. It was Roy's busiest Father's Day . . .

Newest wrinkle in making football games one of TV's greatest attractions is the innovation which General Motors will present on two Saturdays, October 24 and November 7, when the TV Game of the Week will be a panoramic telecast in which portions of four games being played in different parts of the country will be seen over the 81-station NBC-TV network—it's video's answer to movie theatre's double features and about time . . .

Bing Crosby, in Europe when his all-time favorite songstress, Lee Wiley, made a guest appearance with Louis Armstrong on "Nothing But The Best," had a special kinescope screening staged for him the night he arrived in New York en route to Hollywood. If and when The Groaner agrees to star in a telefilm musical series, it's a safe bet Lee Wiley will be very much among those present in the cast line-up . . .

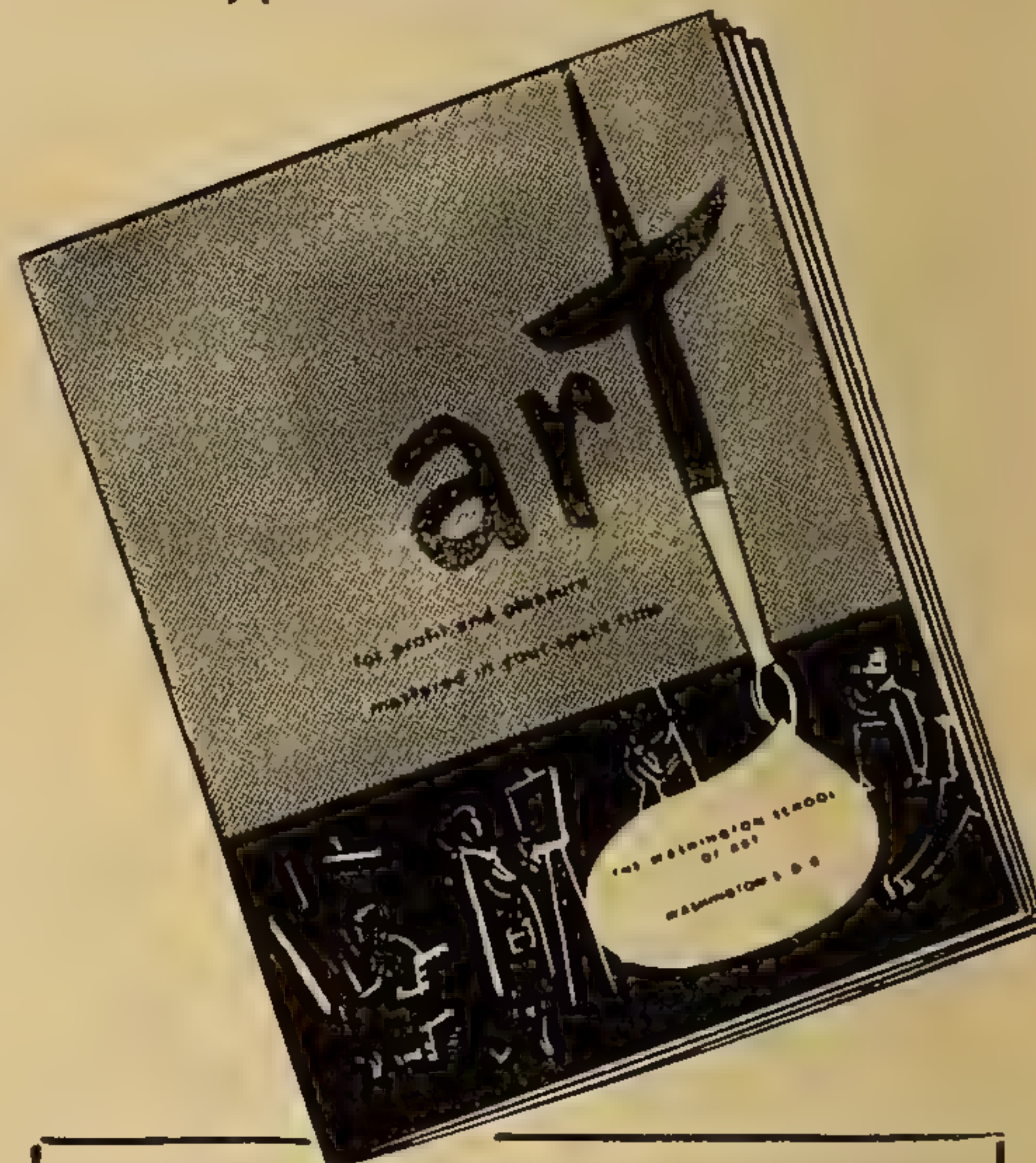
Sarah Churchill knew what she was talking about on the "Hallmark Hall Of Fame" telecast show that honored Dr. William Thomas Green Morton, the American dental surgeon who advanced the use of anesthetics after accidentally discovering that sulfuric ether could be used in alleviating pain during oral operations. The night before her program, she had undergone oral surgery—not to get in the mood for the show, but to correct a painful wisdom tooth which was causing her unnecessary discomfort . . .

When screen star Paulette Goddard publicly questioned the validity of her divorce from Burgess Meredith (he had since remarried) it almost gummed up the works for Buzz to star on "Junior Omnibus," in which he had just been chosen to act as master of ceremonies for 26 weeks on the weekly Sunday afternoon program. Adverse publicity for the actor, it was feared, might not set well with his network officials inasmuch as "Junior Omnibus" was being slanted towards a juvenile audience ranging in age from 8 to 16. Meredith worried about the matter needlessly until Robert Saudek, director of the Ford Foundation's TV-Radio Workshop, pointed out to Buzz that in addition to his talents, he had been given the assignment because it was felt he would have a personal interest in the objectives of the series, being the father of two children. That did

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Faye Emerson liked her role in "Catch A Falling Star" so much on the Goodyear Television Playhouse program she's now huddling with author Thomas W. Phipps over the possibility of his writing an entire series of TV playlets using the same glamorous character. **END**

Hear Maggi broadcast her radio version of "Maggi's Private Wire" at 2 to 2:30 P.M. E.D.S.T. Monday through Friday over WABC, New York.

STARRED FOR AUTUMN

[CONTINUED FROM PAGE 53]

Satin Finish, in case you didn't know, is a blend of foundation and powder, tinted to do pleasant things for your complexion tone. You'll like the way the formula behaves on your skin for it seems to be notably fine-textured—a quality that gives smooth, long-lasting coverage. The compact case is a wonderfully deep shade of blue, all a-glitter with tiny flecks of silver.

Did you ever stop to think how large a part of a screen star's beauty is just good grooming? Donna's clear complexion and her immaculate appearance are extremely important ingredients of her charm. If your own complexion acts up, don't waste time feeling sorry for yourself but get to work on it instead. One of the things you can be most thankful for is that you live in a scientific age. All the guess-work has been taken out of such problems as skin eruptions, for example. We now know positively that a healthful diet, cleanliness, good living habits, and a balanced set of emotions usually go with a clear skin. Fortunately, we also know that disinfecting and drying-up the excess fatty secretions eliminates any horrid pimples that do appear in spite of our best efforts. With a tinted preparation like Clearasil the job can be done in record time. Just put a tiny dab of Clearasil on the offending spots and go about your business. No one will notice the Clearasil on your skin because it's colored to blend—and no one will notice any spots because they're hidden under the Clearasil. Wearing the proper medication all day in this way, speeds the healing process enormously.

Oddly enough, to be clean and to seem clean aren't always the same thing. That's why deodorants are such a necessary part of grooming equipment. Two minutes after a refreshing bath it's possible for those unkind perspiration glands to play the mean trick of ruining all your sweetness. Knowing this, manufacturers have done an immense amount of research to make deodorants more effective, and even easier to use. The newest to date is Fresh Stick Deodorant. This is a non-greasy formula that is very lightly scented. You apply it by stroking the stick on your skin wherever you want protection (it's a wonderful refresher for tired feet). The applicator works the way a lipstick does, so you can see how convenient it is to use. **END**

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married...
but I still need love..."*



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MY PRIDE, MY FOLLY, by Suzanne Butler — Her Pride led Klristina to marry the first man willing to forgive her mother's unspeakable sin. But her Folly lead her to the same shame her mother had known.

THE SARACEN BLADE, by Frank Yerby — Women begged for Pietro di Donati's love, yet he took for his bride the one woman in the world who *hated* him.

THE VELVET DOUBLET, by James Street — Hot-blooded Rodrigo longed to plunge a dagger into the faithless heart of the woman who betrayed him. Then he met her . . . and knew he could neither love nor hate her.

THE FOOLISH IMMORTALS, by Paul Gallico — Smooth-talking Joe Sears promises to work a miracle for Clary Adams. And to his surprise—*he does!*

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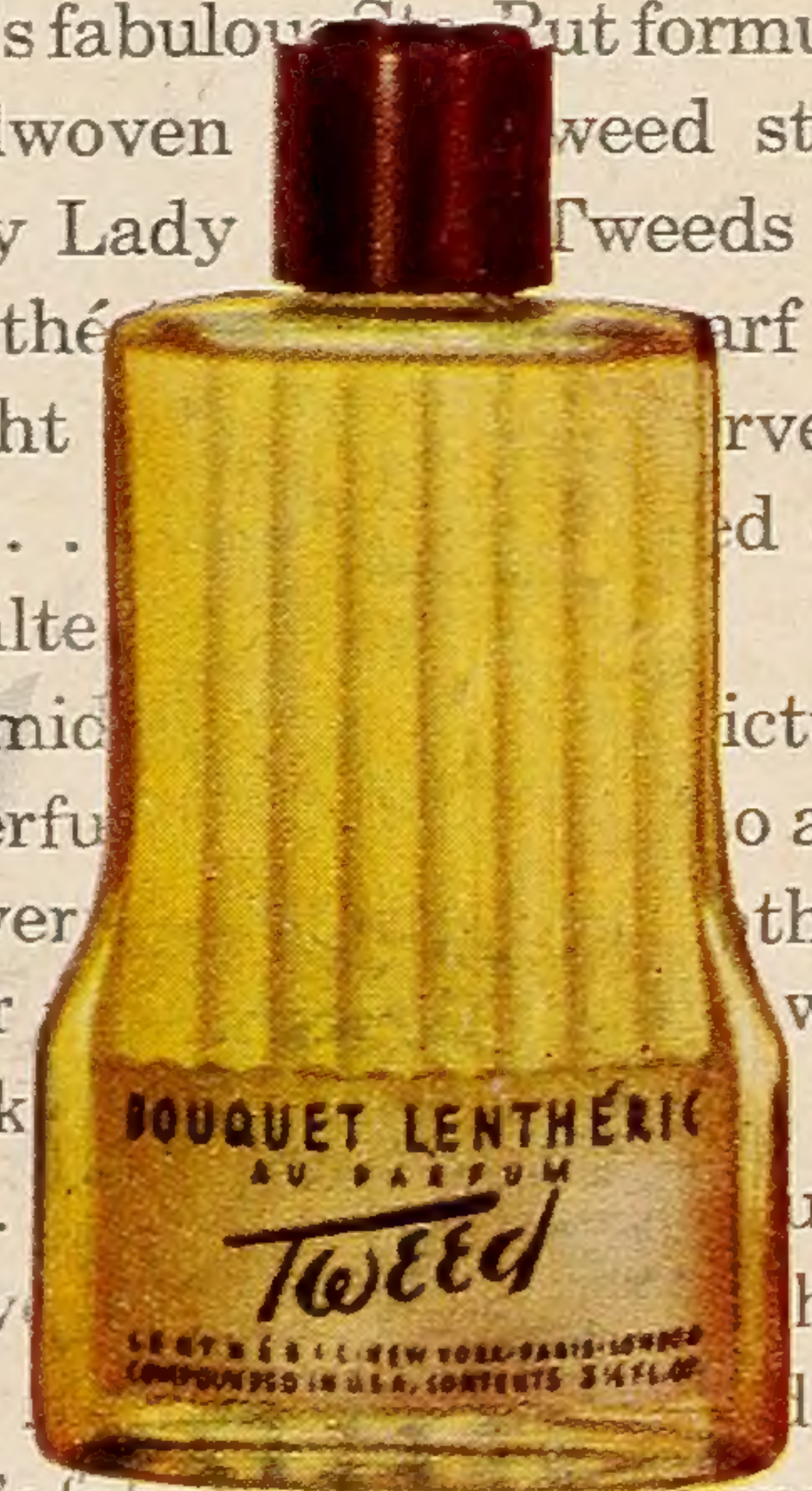
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Hillman-Minx Car Makes Fashion News

Another fashion first for Hillman-Minx this fall... a new Pippin Red model featuring Tweed slipcovers. (Imagine a car to match your lipstick and your perfume!) Like the fashionable young lady in our illustration, you, too, can be on the lookout for the smart new Hillman-Minx appearing on the fashion horizon.

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